

THE ASYLUM

Quarterly Journal of the
Numismatic Bibliomania Society

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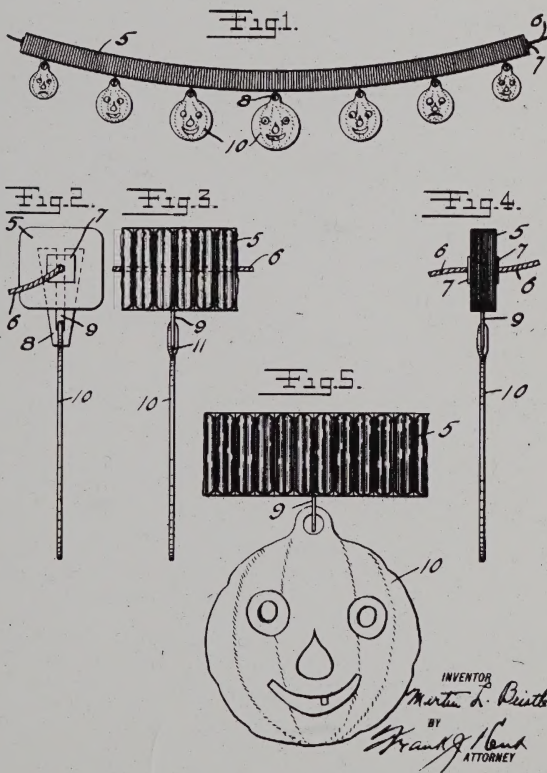
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January-March 2008

M. L. BEISTLE.
GARLAND OR FESTOON.
APPLICATION FILED AUG. 16, 1917.

1,247,361.

Patented Nov. 20, 1917.





“Beauty in books need not be limited to thought alone. It can be external as well as internal. They can gratify the vision fully as much as a Sèvres vase, a Sheraton masterpiece, a picture or a finely wrought piece of silver.”

Reginald Brewer



The Asylum

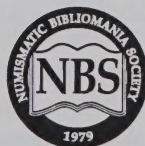
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Front Cover: Illustration from a patent issued to Martin Luther Beistle in 1917 for an extensible paper garland or festoon with suspended ornaments (United States Patent Office no. 1,247,361).



From the President

Planning is under way for the Numismatic Bibliomania Society's annual meeting at the ANA World's Fair of Money this summer. We will have a symposium on Thursday, July 31, at 11:30 A.M., and our general meeting on Friday, August 1, also at 11:30. The speakers we have lined up so far include Syd Martin, David Lange, and Anne Bentley.

I also want to urge the readership to submit more articles for *The Asylum*. Following the enthusiasm engendered by its creation, *The Asylum* has had difficulty attracting a regular flow of articles. Some of its original functions have been taken elsewhere in the Internet Age. For news regarding our society and commentary on current events relating to our topic, the E-Sylum is more timely by definition and also easier to write for, being more informal.

However, it may also be that bibliophiles are less overtly enthusiastic than, for example, collectors of colonials, coppers, and medals. The periodicals for these branches of numismatics are literally gushing with material. For all that bibliophiles may be more restrained or dignified, these traits do not justify our silence. After all, are we not better read and more articulate?

We enjoy a large membership that is constantly making new acquisitions and discovering new information. These vignettes need to be shared, not only to stoke our enthusiasm but also to confirm yours. In this issue we welcome a new author to these pages, Bill Bugert, who presents some of his detailed research in unpublished sources on Martin Luther Beistle. I hope many other new authors will be inspired by his example.

This issue also has a new article by Scott Rubin and two book reviews. We welcome your reviews of any book in which our membership should take interest.

John W. Adams

The Martin Luther Beistle Book on Half Dollars

Bill Bugert

Martin Luther Beistle (1875-1935) was a prominent half-dollar collector, researcher, and author in the early twentieth century. In 1929, he published the first book on half-dollar die varieties, *A Registry of Half Dollar Varieties and Sub-Varieties* — it was the only authoritative reference available to bust half-dollar collectors for over 37 years, from 1929 until the Overton book in 1967.

During the past two years, I've expended considerable effort researching and studying ML, as he was and is still known. Summary information on his life, business (The Beistle Company, which still exists in family hands today), half-dollar collection, half-dollar book, and "Unique Coin Holder" is contained in my biography of him in the Liberty Seated Collectors Club's *The Gobrecht Journal*, issue 100. This article concentrates on his half-dollar book and includes previously unpublished information from my research notes and files.

THE BOOK THAT ALMOST WASN'T

ML had a vast reference collection of over 8,000 half dollars dating from 1794 to 1928. After fourteen years of coin acquisitions, studies, and note-taking (1913-1927), he labored for the next two years writing and publishing his book. In late 1927, during preparation of his manuscript, ML sold copies of his 1795 half-dollar photographic plates to various dealers and collectors (does a reader have one of these?). William Hesslein, a Boston dealer and recipient of one of these copies, severely criticized the photographs' quality and went on to insult ML's business practices over a mishandled coin-holder order. A heated exchange of letters ensued for months, which ended with a frustrated ML comment in a letter dated March 16, 1928: "...In order to get out a book it would mean an expense of anywhere from \$500. to \$600. more than I could expect to return from it, and I have been thinking this over very seriously

whether or not to handle this book proposition and then be severely criticized in addition." He added, "... These are the kind of letters that are having a reverse effect on my mind as to going ahead any further with the subject." Fortunately, ML persisted and, in a November 13, 1928, letter to Col. E. H. R. Green, he stated, "... I am now ready to go ahead with this [book]". Thankfully, we now have his reference book.

PRINTING AND BINDING

As detailed in another November 1928 letter to Col. Green, ML's original concept was for 800 copies of 120 pages, including photographic plates, to be sold for \$5.00 each. ML evidently changed this and, in December 1928, he received a price quote from The Evangelical Press, a Harrisburg printing, electrotyping, and bookbinding company located about 30 miles from ML's home and business in Shippensburg, Pennsylvania. This quote itemized costs for 1,000 copies of 128 pages on 70-pound paper, with a trim size of 6 × 9 inches and an imitation gold-stamped cloth cover, with six photographic plate pages supplied by ML. Various options were detailed, including additional pages, plates, and leather covers. The production cost was \$730, additional copies at 52¢ per copy. Leather binding and gold edges were an additional \$1.35 per copy. Although I don't have physical documentation stating so, ML evidently decided to contract his book printing and binding with them.

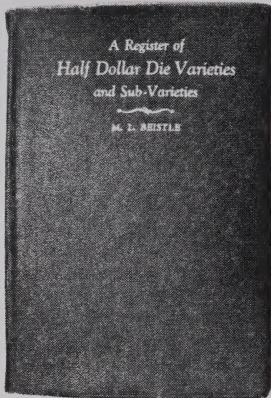
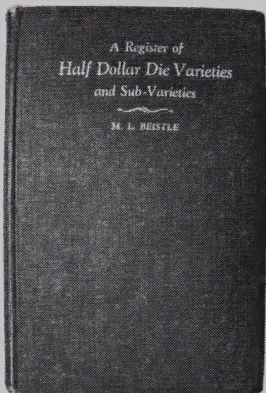
Concurrently, ML solicited publishing advice from F. C. C. Boyd, who freely provided a multitude of ideas on advertising, pricing, illustrations and photographs, book format, and printing style. In a lengthy letter dated November 17, 1928, Boyd stated: "... it is my candid belief that you could publish this book at \$7.50 and sell as many copies as you would at \$5.00. A book listing the varieties of Half Dollars is absolutely necessary to the serious collector. As Half Dollar Collectors come next in importance to Cent Collectors, you should be able to dispose of at least 500 copies. I would also publish an edition interleaved, using all photographs for \$25.00, this interleaved edition to be leather bound and numbered." ML evidently listened to most of Boyd's advice. He updated his book order and advertised advanced sales of his book in various publications, including *The Numismatist*. In March 1929, ML asked F. C. C. Boyd to write his book's introductory preface. Boyd agreed but, for some unknown reason, the book lacks this introduction.

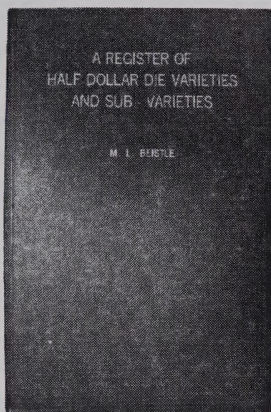
ML continued writing his book and declared to Col. Green on May 10, 1929, that "...I wish to say that our book is now at the publisher; the type is set and we will no doubt have it ready to distribute about June 1st..." The foreword of ML's book is dated June 1, 1929. Note that ML called it "our book"; I believe this is because Col. Green purchased ML's primary half-dollar collection in 1928 and provided financial backing by pre-ordering and pre-paying 100 deluxe and 200 clothbound editions. On May 18, ML reviewed the gallery proofs and forwarded them with two "bound dummy" books to Col. Green for inspection (I've been unable to locate these; does a reader have the gallery proof or a dummy book?). The book was finally set in type on May 24 without comment from Col. Green. Meanwhile, considering that he was to provide the photographic plates to the printer, ML was having difficulties with the photographer. Horn Brothers, in York, Pennsylvania, felt it illegal to photograph United States coins; they and ML exchanged letters apparently without resolution, and I believe ML ultimately switched photographers, as he gives photographic credit to C. A. Laughlin, Shippenburg, Pennsylvania, in his book.

ML's book was delayed a few more months. On May 28, he instructed the Evangelical Press to change the number of printed copies to 1,200 and the type of paper to "Alexandria Japan." Meanwhile, he continued making multiple edits and awaited the photographic plates. The delivery of the paper was delayed. Finally, the clothbound edition was shipped on July 30, 1929, while the deluxe leather-bound edition was delayed for delivery of the leather. In mid-August 1929, the deluxe copies were shipped, but without the serial numbers and the gilt page edges. These were returned, problems were corrected, and finally they were shipped in three lots during the months of September and October. The three original versions of ML's book are detailed in Table 1.

The three styles are readily distinguishable using the information contained in my table. Copies of all the styles can be found through various sources including numismatic book dealers, eBay, and individual collectors. The deluxe edition commands the highest prices, up to several hundred dollars at least. Copies of the other styles can be found for less than \$100; from my own observations, I believe the Black Card Cover edition is the least available. Audrey E. Bebee reprinted the book in 1964 and these copies can also be found dated so; they are not original copies printed by ML.

Table 1. The Three Original Styles

 <p>Deluxe Edition</p>	<p><i>Number printed:</i> 145, individually numbered 1-135 plus 10 others with unknown serial numbers/markings (see text)</p> <p><i>Size:</i> $9\frac{1}{8} \times 6\frac{1}{4}$"</p> <p><i>Cover:</i> Brown morocco leather binding, hand-stitched, gold stamping</p> <p><i>Contents:</i> 261 pages with 7 pages of actual photographs, gold-edged pages interleaved with blanks, individually autographed</p> <p><i>Original retail price:</i> \$15.00</p> <p><i>Original cost:</i> \$2.88 per copy, not including ML's photography costs</p> <p><i>Notes:</i> The Evangelical Press shipped 145 copies as follows:</p> <ul style="list-style-type: none"> • 26 copies to M. L. Beistle on September 18, 1929 • 100 copies (nos. 36-135) to Col. Green on September 23, 1929 • 19 copies to M. L. Beistle on October 4, 1929 <p>Of his 45 copies, ML gave and sold them to his friends and numismatic colleagues. ML died in January 1935; a few copies were available from the Beistle Company as late as 1951.</p>
 <p>Clothbound Edition</p>	<p><i>Number printed:</i> 865</p> <p><i>Size:</i> $9\frac{5}{16} \times 6\frac{7}{16}$"</p> <p><i>Cover:</i> Green cloth, gold stamping</p> <p><i>Contents:</i> 261 pages with 7 pages of halftone photographs</p> <p><i>Original retail price:</i> \$7.50 but offered at discounts up to 20% off for bulk dealer orders.</p> <p><i>Original cost:</i> \$1.44 per copy</p> <p><i>Notes:</i> The Evangelical Press shipped 200 copies to Col. Green on August 7, 1929. Those shipped directly to ML were sold in lots and piecemeal. On July 9, 1956, the last 280 copies in the Beistle estate were sold to Bebee's for \$1,000. Wayte Raymond purchased 80 copies from Col. Green's estate and offered them for \$5.00 each.</p>



Unbound but Later
Card-Covered Edition

Number printed: 200

Size (when bound): $9\frac{1}{4} \times 6\frac{1}{8}$ "

Cover: Black card covers, gold stamped with title

Contents: 261 pages with 7 pages of halftone photographs

Original retail price: \$5.00 by Bebee's

Original cost: \$1.10 per copy plus unknown later binding costs

Notes: ML requested these in his updated order to the Evangelical Press. They held these unbound copies for 27 years until they were delivered to The Beistle Company in 1956. Later that year, 198 copies were bound in black card covers, gold stamped with a title, and sold to Bebee's for \$396. Disposition of the two remaining unbound copies is unknown.

With the help of ML's original files and many individuals, I informally keep records of the serial-numbered deluxe edition. I found some inconsistencies that I am unable to resolve. For example, copies numbered 36 through 135 were originally shipped to Col. Green; I found a letter from ML to Col. Green stating so. These 100 copies were later auctioned in four lots of 25 at the Parke-Bernet Galleries sale on November 9, 1943. However, copy 84, which should be among these 100 copies, was listed on the Kolbe sale of June 10, 2000, as having an accompanying letter from ML to H. V.H. Proskey (David Proskey's son). How did ML send it to Proskey if Col. Green owned it? Was the copy in the Kolbe sale incorrectly listed, perhaps copy 34? Can a reader help resolve this inconsistency?

COST AND THE NUMBER OF COPIES

The Evangelical Press sent an initial invoice for the printing on August 28, 1929, for a total of \$1,850.03 including 1,000 bound copies (135 deluxe leather-bound and 865 green clothbound copies) and 200 unbound copies, each with 160 pages. On October 9, 1929, the Evangelical Press sent ML a second invoice of \$13.50 under a separate job number for "Binding 10 copies DeLuxe Half Dollars @ \$1.35". This second invoice

is difficult to explain. The original order had 135 deluxe edition copies, all numbered, and the copies found today are numbered 1 through 135. The additional ten copies were part of those delivered to ML (see table), but I don't know how they are annotated; without serial numbers, numbered 136 through 145, or some other variation. Perhaps a reader has one of these ten copies and can share how it is annotated. One other note: I've found original documentation referring to the leather-bound copies as "De Luxe," "DeLuxe," or "de Luxe" volumes. All three variations were apparently utilized.

ADVERTISING AND ADVANCED ORDERS

ML was advertising the book through flyers, postcards, and in various numismatic papers, including *The Numismatist*, up until December 1934, a month before he died. An example of one of his flyers is shown in Figure 1.

After the book was published, ML sent complimentary deluxe copies to a few of his friends and colleagues, filled pre-publication orders, and sold others. He solicited opinions as to the book's merit, received almost exclusively complimentary accolades, and used a few remarks in his book-advertising circulars. ML used quotes mostly from well-known numismatists such as B. Max Mehl, F. C. C. Boyd, Julius Gutttag, Barney Bluestone, C. Lee Tubbs, M. H. Bolender, John Zug, J. G. Anderson, and Moritz Wormser.

The copyright (registration number A10506) on the book was renewed (no. R174443) by ML's daughter, Pearl, in July 1956; she assigned it to Aubrey E. Bebee as part of the sale of the remaining copies of the book.

CONCLUSION

A few months after his book was published, ML sent a note to Col. Green: "...I have received letters from different collectors stating that they have certain coins that are not listed in my book, and I am making notes of these...and sometime when the accumulation is sufficient, I will write these up so that you can have a complete reference." I was unable to find documentation if ML ever wrote up his additional notes but I did find coin rubbings and notes from collectors.

In December 1929, the Evangelical Press quoted a cost of between \$3.50 and \$4.00 to bind ML's original manuscript. The cost would in-

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A Register of Half Dollar Die Varieties and Sub-Varieties

By M. L. BEISTLE

The author, M. L. Beistle, is a member of the American Numismatic Association, etc. New York Numismatists also have spent many years specializing in the collecting of half dollars. He has minutely described each Half Dollar in his collection, and has also listed a number of varieties that are in other numismatic collections. There are over three mintage. The book will set a new standard for numismatic work, especially among Half Dollar collectors.

The volume is based on the following work:

CONTENTS

CONTENTS (Con't)

Figure 1. Beistle advertisement.

clude all hand-done work with extensive stamping. ML took no action on this price quote and the Evangelical Press sent another letter in April 1930 asking for disposition of his original manuscript. ML replied that he wished the Evangelical Press to "... bundle up all of the original copy of mine and leave it in the Bookbinding Department, or somewhere so that I can get it on one of my trips to Harrisburg." No further documentation exists on this. Does a reader own it?

The location of ML's original book notes and the original book manuscript with his edits is unknown; ML had his library in a building on the Shippensburg square (a few blocks from his home and from work), but that building suffered heavily from a devastating fire in December 1932. He donated much of his personal library (presumably, that which survived the fire) to the Shippensburg Public Library in late 1934, two months before his death, but the disposition of his numismatic contents and, presumably, his notes, is uncertain. I did not find them in the Shippensburg Public Library, his family does not have them, and the Beistle Company archives did not contain them. ML's personal copy of Hazeltine's type table with his hand written notes is now in a collector's hands. The printing plates from ML's book are supposedly in the ANA Museum. Perhaps more of his personal notes and other reference material will appear someday.

I hope you have enjoyed this article as much as I did researching and writing it. You can address comments or questions directly to me at wb8cpy@arrrl.net.

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David F. Fanning

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A Proposed Concise Library of Sales Needed for All United States Coins since 1793

P. Scott Rubin

What should be included in a concise library of auction catalogues to represent all of the coins issued by the United States since 1793? This article seeks to answer that question. Some ground rules must be set first: I will try to limit the scope of this list by having one of each date, major type, and mint mark included. For those of you already thinking that I can do that with three auction sales, you are almost correct. The Bowers and Ruddy 1982 United States Gold Coin Collection Sale (really the Eliasberg Gold Collection) nearly takes care of the gold coins, and the 1996 and 1997 Bowers and Merena Auctions in cooperation with Stack's of the Eliasberg collection might seem like all that is needed for the rest.

In fact, to complete this library you would need nineteen auction catalogues and one fixed price list. My ground rules for what to include would contain one coin not known to exist in Mr. Eliasberg's lifetime and over thirty coins which I would include as major varieties or rarities not included in the three Eliasberg sales.

First, the coin unknown to Eliasberg is the 1870-S Half Dime. This unique item was not known to exist until 1978, when it first appeared in Chicago and in the hands of RARCOA. So I included the 2004 Bowers and Merena Sale of the Jim Gray Collection. This sale also included the 1851 and 1852 Original Silver Dollars; these were needed since Eliasberg only had restrikes.

In order to complete the Half Cents an 1811 Restrike would be needed, so the 2004 Heritage Platinum Night FUN Sale can be used. This sale would also allow us to add the 1804 13-Star Reverse Quarter Eagle; Eliasberg only included the 14-Star Reverse. Conversely, this same sale adds the 1798 14-Star Reverse Half Eagle, since Eliasberg only had the 13-Star Reverse. Also in the sale was a 1796 LIKERTY Half Dime.

For Large Cents, inclusion of Superior's 1996 Robinson S. Brown, Jr., Collection is needed. This is a virtually complete collection of large cents, and such coins as the 1795 Jefferson Head and the 1795 Reeded Edge Cent are included. One more sale is also needed to complete the large cent needs and that is the 2004 ANR (Stack's) Frog Run Farm Sale, which included the finest known 1793 Strawberry Leaf large cent.

The next coin needed to be represented on my list is the 1858 Over 7 Flying Eagle Cent. Superior's Dr. Juan XII Suros Sale can be used since it includes this as well as a number of other overdate coins missing from the Eliasberg sales. They include the 1798 Over 7 13-Star Reverse Dime, 1847 Over 6 Half Dollar and the 1862 Over 1 Quarter Eagle.

To complete my list of quarters and half dollars, the 1961 Kosoff Edwin M. Hydeman Sale is needed. It included the unique 1866 No Motto coins of both denominations. In order to complete this rare date and variety, the 1866 No Motto Silver Dollar must be included, and one of the two known was offered in the 2005 ANR (Stack's) Kenywood Sale.

In order to conclude the Silver Dollars, the restrikes of 1801, 1802, 1803, and 1804 must be included. This can be done by adding the 1989 Stack's L.R. French, Jr., Family Collection Sale.

The Gold Dollars can be finalized with the addition of the 1849-C Open Wreath variety, by using the 2004 DLRC Richmond Collection Part 1. This same sale also allows us to have an 1873 Open 3 Three-Dollar Gold, which completes that series, since Eliasberg included the unique 1870-S.

Half Eagles need two more coins to be included, and each requires a different sale to accomplish the task. The unique 1797 16-Stars Large Eagle Reverse can be found in the 1955 Stack's Baldenhofer Collection (the oldest sale needed in this list, and also the same year I started collecting coins), and the 1820 Curve Base 2 Small Letter Reverse needs the 1999 Bowers and Merena Walter H. Childs Collection.

In order to complete the Eagles only one sale is needed, Heritage's 2003 FUN Sale, which contained the 1865-S over inverted 865 and the unique 1907 Wire-Rim Plain-Edge Eagles.

Four auction catalogues and one fixed price list are needed for the Double Eagles. The 1988 Bowers and Merena Norweb Collection Part III contained the 1861 Paquet Reverse. The 1980 Stack's Fixed Price

List of the Capt. Andrew North Collection of St. Gaudens Gold contained the only public offering of the unique 1907 Ultra-High-Relief Double Eagle with Plain Edge. The 2005 Heritage Phillip H. Morse Collection offered the 1907 Large-Letter-Edge Double Eagle. The 2006 Stack's Morrison and Licht Collections included the unique 1907 Wire-Rim Plain-Edge Double Eagle. The 2002 Sotheby's/Stack's 1933 Double Eagle Sale offered the only chance to legally purchase a 1933 Double Eagle.

So with the inclusion of all the coins mentioned above and all those included in the three sales of the Eliasberg Collection, a person would have had the opportunity to purchase a virtually complete collection of U.S. Coins minted since 1793. Many varieties and coins minted since Mr. Eliasberg's death in the mid 1970s are also included in the above-mentioned sales. So with only twenty volumes on your shelf, you could have all of these coins represented.

Following is a list of the twenty sales:

1955 Stack's, Baldenhofer Collection

1961 Kosoff, Edwin M. Hydeman Collection

1980 Stack's, Fixed Price List of The Capt. Andrew North Collection

1982 Bowers & Ruddy, United States Gold Coin (Eliasberg) Sale

1988 Bowers & Merena, Norweb Collection Part III

1989 Stack's, L.R. French, Jr., Family Collection

1996 Bowers & Merena in cooperation with Stack's, Eliasberg Sale

1996 Superior, Robinson S. Brown, Jr., Sale

1997 Bowers & Merena in cooperation with Stack's, Eliasberg Sale

1999 Bowers & Merena, Walter H. Childs Collection

1999 Superior, Dr. Juan XII Suros Sale

2002 Sotheby's/Stack's, 1933 Double Eagle Sale

2003 Heritage, FUN Sale

2004 ANR (Stack's), Frog Run Farm Sale

2004 Bowers & Merena, Jim Gray's North Carolina Collection

2004 DLRC, Richmond Collection Part 1

2004 Heritage, Platinum Night FUN Sale

2005 ANR (Stack's), Kennywood Collection

2005 Heritage, Phillip H. Morse Collection

2006 Stack's, Morrison and Licht Collections

Book Reviews

Pierre Bastien, *The Coin Collectors*. Translated from the French by Robert Turfboer. Wetteren, Belgium: Imprimerie Cultura, 1997. Paperback, 165 pages.

The original French edition of this entertaining novel was published in 1991 under the title *Les numismates*, which raises an interesting question: Did the author, in his introductory note approving this new translation, and by implication its title, intend to portray “numismatists” as synonymous with mere “collectors,” rather than beings of a different order, as some of us like to think of ourselves? Let’s look at the personages who inhabit the book to find out.

The book consists of a series of episodes in which the characters whom you meet attend their club meetings, work in their libraries, go to auctions, argue incessantly about one another’s viewpoints, plan and organize symposia, admire their own and their friends’ collections, and travel about visiting informally. The thread that binds them together is a love of, if not a passion for, coins. Some of these characters are stereotypes, such as the unnamed Texas oilman of the perpetually open wallet and his converse, the hapless René Lombard, whose acquisitions drive him deeply into debt. Some of them will remind you of people that you know. And at some point you will look up from the page and say to yourself, “Geez, he’s writing about me!” This was clearly the author’s intent, as he states in the digest accompanying the listing in *Numismatic Literature* 138: “Every numismatist will recognize his or her own prototype.”

Which character is Bastien himself? An artist never reveals the meaning of his/her work, and Bastien is no exception. What I know of him is that he has written prolifically in the field of the late Roman Imperial coinage of the Lyon mint and on the portraiture and iconography of the coins of this period, and was a principal author of the publications of the Société d’éditions “Numismatique Romaine.” Recently he has become

my *paysan*; Scott Rubin, like me a New Jerseyan, tells me he had the pleasure of a recent visit to Bastien at his nearby home in Grovers Mill in Mercer County. When George Kolbe handled the sale of Bastien's library I was fortunate to acquire his set of *Numismatic Literature* in lovely Old World bindings with marbled boards and leather spine labels. What a pleasure to use! His bookplate is in the form of an ancient coin. I regret not having personally met Bastien, but from the foregoing I would associate him most closely with his character Michel Dereux, who at the end, in making trenchant but optimistic observations about the future of numismatics, reveals himself as the narrator. Dereux is also the character with whom I most closely identify, particularly when he delights in pointing out to a fellow collector, whose specialty is imitations and counterfeits, that his collection contains two genuine pieces.

There is a conversation among Dereux and friends, one of whom is about to travel to the United States. Through Dereux, Bastien has this to say about American numismatics:

In Europe we find it hard to understand that a country so rich has not seen fit to create a few more great coin and medal museums, such as [that of the American Numismatic Society] in New York. I am especially surprised at California, whose universities and museums deserve their good reputation. The interest here is on modern coins. That explains the success of the American Numismatic Association, which pays little attention to antiquity. The United States lacks the network of collectors of ancient coins that, throughout the ages, has fed the European coin cabinets. This gap could be filled by the financial resources of the Americans and their generosity toward all kinds of associations and foundations. But without the involvement of the academic world there is little hope for change, the more so because the Americans are severing their European roots little by little.

(Of course, Americans have roots in many non-European cultures.)

The friend arrives and is taken to a Manhattan coin show where he puts on his "inevitable badge" and joins the crowds at the bourse tables. On the way out, he passes a stand of books and catalogues to be auctioned and observes, "clearly, the numismatic literature attracted less attention than did the coins."

In *The Coin Collectors* Bastien holds up a mirror to ourselves. It's witty and canny, a new genre not only for him but for numismatic writing generally. The book turns up only on the secondary market where it

is surprisingly hard to find. Grab it if you can, and when you've finished it, do your collector (or numismatist) friends a favor and pass it around to them.

David D. Gladfelter

Sydney Martin, *The Hibernia Coinage of William Wood (1722-1724)*, n.p.: C4 publications, 2007.¹

Sydney Martin's meticulously researched catalogue of the Hibernia coppers of William Wood is an awe-inspiring work. For the past century numismatists have primarily relied on Philip Nelson's 47-page pamphlet listing 20 varieties of Hibernia coppers; now we have a folio-size 482-page tome detailing 57 varieties of farthings and 228 varieties of halfpence!

The book begins with a brief but well-documented chapter on the history of Wood's coinage in Ireland, followed by an insightful analysis on the minting of the coins. Particularly useful is the illustrated discussion of various die deterioration problems such as cracks, rust, chips, cuds, clashing, or lapping that can be identified from evidence on the coppers. Many authors discuss these problems but rarely, if ever, do they include a handy illustrated guide to assist the novice in correctly identifying and interpreting the telltale evidence on the coins.

These preliminary chapters are the background for the authoritative catalogue. This is where Syd is without equal. Syd acquired Bob Vlack's extensive collection of Hibernia coppers and his accompanying notes. Building on Vlack's unpublished analysis of some 253 varieties, Syd has taken the analysis of Hibernias to a higher level—to a total of 285 varieties. Vlack identified Hibernia coppers by obverse and reverse coin combinations, just as Crosby, Miller, and others had done earlier with various colonial series. One problem with this approach is that a single die is sometimes identified by two different numbers, when it is used over different years. We all recall that the Constellatio Nova copper Crosby 1783, reverse C is the same die as Crosby 1785, reverse A; similarly Connecticut, Miller 1785, obverse 7.2 and 1786, obverse 4.2 represent two uses of the same die. Syd followed the more sophisticated taxonomy of Maris by numbering each unique die and then listing all the combinations using that die.

¹This review is reprinted by permission from the *C4 Newsletter*, vol. 15 no. 4, pp. 59-60, Winter 2007.

The catalogue is remarkable both in breadth and in depth; representing many years of detailed analysis based on meticulous documentation of countless specimens. The numerous dies are categorized into groups and subgroups based on similarities. Each of the two catalogue sections, one for farthings and another for halfpence, is introduced by an indispensable attribution guide and ingenious “quickfinder” table to assist the reader in expeditiously narrowing down the possibilities, from group to subgroup to individual die and variety.

In the main catalogue each die is described with a full page of diagnostics to aid in identification. This alone is a Herculean task; however, what makes the catalogue even more impressive is that it includes a brief analysis of diagnostics for die states from the initial strikes through the various degradations of the die over time. The description of the progressive die deterioration for each die required analysis of thousands of individual coppers. A listing of all variety combinations using that die follows the detailed die analysis and, astoundingly, this information is presented in emission sequence order. Thus, we discover that reverse halfpenny die Fa.2 was initially married with obverse 4.45, then used with 4.57, followed by 4.87, and then once again joined with obverse 4.45 and thereafter combined consecutively with 4.71, 4.103, and 4.19. No major colonial coin catalogue has ever included such a detailed analysis of the emission sequence! The description of the progressive die deterioration for each die and the identification of the emission sequence for each pairing and subsequent re-pairing of dies required a comprehensive analysis of thousands of individual coppers. Additionally, the catalogue is superbly illustrated with grayscale enlargements based on photographs by Neil Rothschild. In keeping with the meticulous work throughout this catalogue, Syd not only provided die variety numbers for the illustrations but also identified each illustration as being an initial, middle, or late die state, often including multiple images of various states for a single die. Although some additions and corrections will be made to this 350-page catalogue, it will never be surpassed. This is the standard taxonomy for Hibernia coppers. Indeed, Martin numbers have already appeared in the Ira and Larry Goldberg Pre-Long Beach Sale of February 10-13, 2008, lot 908.

Following the catalogue is an important chapter on the American circulation of Hibernia coppers. The use of these coppers in America

has long been questioned, but here, for the first time, Syd has compiled a comprehensive list of 166 specimens recovered in America from archaeological sites and metal-detector finds stretching from Maine to South Carolina. There is even a chart of selected early auction catalogues (1802-1925) demonstrating how and when coin dealers started including Hibernia coppers as part of the American colonial series.

Finally, one should not overlook the appendices. In addition to a very useful grading guide, a preliminary rarity listing, and charts correlating previous Hibernia taxonomies with Martin numbers, there is a wonderful 32-page compilation of miscellaneous oddities related to Hibernia coppers. An array of fascinating material is presented in this section on special strikes, planchet errors, misstrikes, countermarks, and even an illustration of an Hibernia halfpenny reused as a nail head. There are also discussions of electrotypes, modern copies by Peter Rosa and others, and an interesting essay related to collector provenance derived from auction lot tickets and coin envelopes from famous collectors. This information took years to accumulate and is a fitting "dessert" for anyone who has feasted on the main catalogue. However, I must admit, the *miscellanea* was the first section of the book that I read.

This *opus* is a monumental achievement, far surpassing the guide for any other colonial series. It deserves a special place on the bookshelf of anyone with a serious interest in Irish, English, or Colonial American coins.

Lou Jordan

P. Scott Rubin is looking for members' stories about NBS co-founder George Kolbe for an up-coming article for *The Asylum*. Please send them to:

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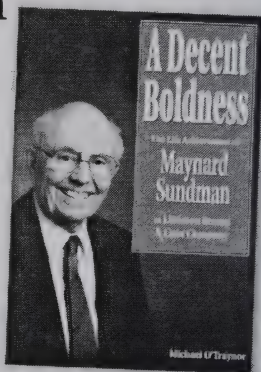


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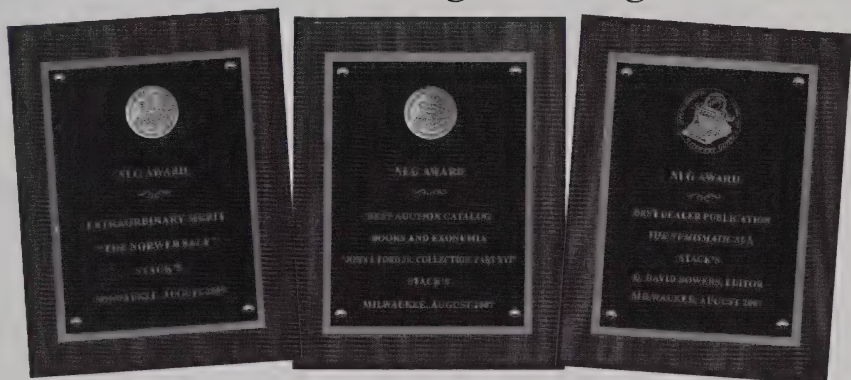
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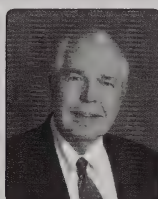
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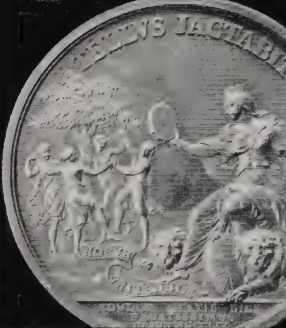
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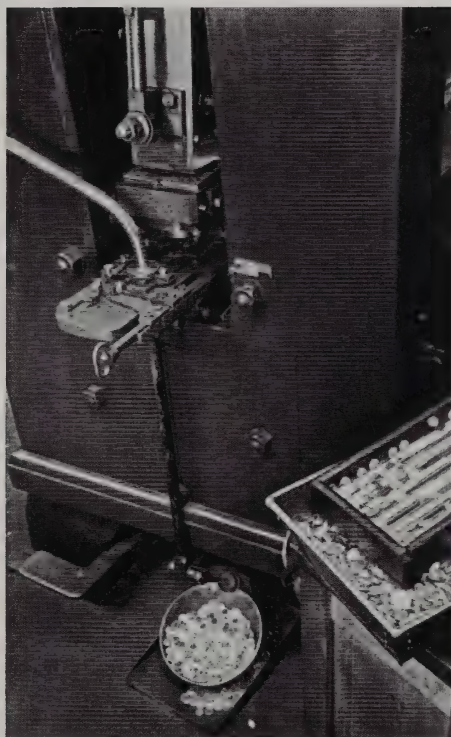
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Volume 26, No. 2

April-June 2008



*A PRECIOUS, mouldering pleasure 't is
To meet an antique book,
In just the dress his century wore;
A privilege, I think,*

*His venerable hand to take,
And warming in our own,
A passage back, or two, to make
To times when he was young.*

*His quaint opinions to inspect,
His knowledge to unfold
On what concerns our mutual mind,
The literature of old;*

*What interested scholars most,
What competitions ran
When Plato was a certainty,
And Sophocles a man;*

*When Sappho was a living girl,
And Beatrice wore
The gown that Dante deified.
Facts, centuries before,
He traverses familiar,
As one should come to town
And tell you all your dreams were true:
He lived where dreams were born.*

*His presence is enchantment,
You beg him not to go;
Old volumes shake their vellum heads
And tantalize, just so.*

— EMILY DICKINSON

The Asylum

Vol. 26, No. 2

Consecutive Issue No. 100

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A coining press at the Royal Mint, c. 1910. Taken from a series of postcards described in this issue by Richard Jozefiak.



Picture Postcard Set Tells the Story of Early Twentieth-Century British Royal Mint Coin Production

Richard Jozefiak

At the turn of the twentieth century, picture postcard collecting in Great Britain was the rage.¹ Photography was not yet easy to do and still expensive. People who visited places would buy picture postcards as a souvenir of their visit.

People of all stations in Britain collected picture postcards, both mailed and not. Picture postcards were put in albums to display and stored in boxes.²

Most public places sold picture postcards as souvenirs and for collectors. The British Royal Mint (BRM) in London, England, was no exception. The BRM was a very popular tourist attraction. It was open for tours and had sold souvenirs.

Picture postcards had been sold by the BRM in different time periods, documenting changes in technology used. This article is on a BRM picture postcard set produced around 1910. The estimate for the time period of the BRM picture postcard set is based on BRM photos and descriptions in *A New History of The Royal Mint* and *The Royal Mint, an Illustrated History*.³

Around 1910, the Head Messenger of the British Royal Mint issued a set of twelve pictorial postcards. The twelve picture postcards showed coin production at the BRM. The front of each picture postcard has a nice gray tone picture, and the back of each picture postcard has a short description of the mint activity.

1 W. Duval and V. Monahan, *Collecting Postcards in Colour, 1894-1914* (Poole: Blandford Press, 1978), p. 23.

2 Duval and Monahan, p. 21.

3 C. E. Challis, *A New History of the Royal Mint* (Cambridge: Cambridge University Press, 1992), pp. 528, 539-42, 574-75; G. P. Dyer, *The Royal Mint, an Illustrated History* (London: The Royal Mint, 1986), pp. 32-37.

Each picture postcard measures 140 mm × 39 mm (5.5 in × 3.5 in). This size standard was set by the British Postal Authority on 1 November 1899.⁴

The set of picture postcards was sold to help raise funds for the Royal Mint Provident Society. In Challis' *New History of the Royal Mint*, he states: "The funds of the Society were usefully supplemented, with the consent of the deputy master, by a share in the profits arising from the sale of cases for Maundy money and of postcards to visitors."⁵

The society was created in March 1900, and lasted until 1938.⁶ The society was a mutual aid group that provided payments to members who left the mint by choice, retirement, or death.⁷

The set of picture postcards was sold for one shilling per set. One British shilling was about the same size and amount of silver as a U.S. quarter-dollar. With twelve picture postcards in a set, each picture postcard would be one penny each (12 pence = 1 shilling).

There is no printer identification on the picture postcards. It is unknown how many sets were manufactured and sold.

Many sets of picture postcards must have been sold, based on the number of individual picture postcards of this set that have been offered for sale on eBay. But a complete set of picture postcards in nice condition is hard to find. It's likely that most people who bought the set of picture postcards did not keep the outer envelope.

The outer envelope that holds the set of picture postcards has on it the following:

- Twelve pictorial post cards
- The Royal Mint, price one shilling
- Sold by the Head Messenger for the benefit of the Royal Mint Provident Society

The twelve picture postcards included in the set are listed in Table 1.

In summary, the picture postcard set circa 1910, was sold to the visiting public for a nominal price. Many sets were sold, but few sets survive intact today. The picture postcards provide an interesting historical record of the coin production and operations of the BRM around 1910.

⁴ Duval and Monahan, p. 19.

⁵ Challis, p. 553.

⁶ Challis, p. 554.

⁷ Challis, p. 553.

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Dyer, G. P. *The Royal Mint, an Illustrated History*. London: The Royal Mint, 1986.

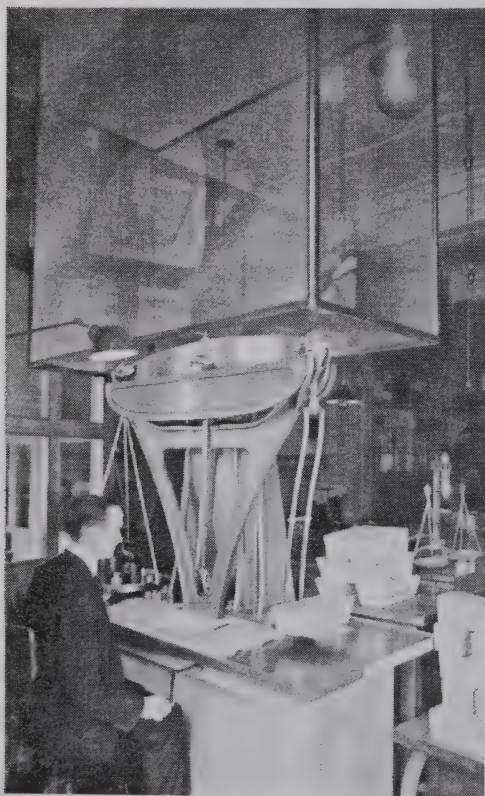
Table 1. Description of the Picture Postcards in the c. 1910 Set

Order	Front	Back
A	London. The Royal Mint, Façade.	THE ROYAL MINT — FAÇADE. The London Mint, which had been for many centuries within the precincts of the Tower of London, was, in 1810, removed to its present site on Tower Hill. The buildings were erected from the designs of Sir Robert Smirke.
B	London. The Royal Mint — Pyx Office.	PYX OFFICE. THE CHANCELLOR BULLION BALANCE. Checkweighing ingots of silver as received from the bullion merchant. They weigh about one thousand troy ounces each, and are ready for melting after a Mint assay has been made of them.
C	London. The Royal Mint — Silver Melting House.	SILVER MELTING HOUSE. THE FURNACES. Silver, in the form of ingots or worn coin, is melted with the specified alloys, and poured into moulds to form bars for rolling into strips. The furnaces are gas fired.
D	London. The Royal Mint — Die Sinking Room.	DIE SINKING ROOM. ONE OF THE DIE PRESSES. The coinage and medal dies are formed under this press by forcing a punch, on which is the required design, into specially prepared steel die blanks.
E	London. The Royal Mint — Rolling Room No. 1.	ROLLING ROOM No. 1. THE ROLLING MILLS. The gold or silver bars of appropriate width, prepared in the Melting House, are rolled down into strips of the thickness of the coins to be manufactured.

- | | | |
|---|---|---|
| F | London. The Royal Mint — Cutting Room. | CUTTING ROOM. THE CUTTING-OUT PRESSES. Coin blanks, of a specified weight, are cut out from the rolled strips. The blanks are also edge marked in the Room. |
| G | London. The Royal Mint — Annealing Room. | ANNEALING ROOM. THE ROTARY ANNEALING FURNACES. The blanks are annealed, or softened, by passing them through these furnaces, where they attain to red heat. |
| H | London. The Royal Mint. Blanching or Pickling Room and Drying Room. | BLANCHING OR PICKLING ROOM. THE ROTARY EARTHENWARE BARRELS (TOP VIEW). The blanks after annealing, are given a suitable acid treatment in these barrels, until the surfaces of the blanks are quite bright.
DRYING ROOM. THE ROTARY HOT AIR DRYERS. After acid treatment, the blanks are dried by revolving them in drums through which hot air is circulated. |
| I | London. The Royal Mint — Coining Press Room. | COINING PRESS ROOM. SOME OF THE PRESSES. The coining presses, of various sizes, are capable of striking coins of any denomination at the rate of from one hundred to one hundred and twenty per minute. |
| J | London. The Royal Mint — A Coining Press. | COINING PRESS ROOM. CLOSE UP VIEW OF A COINING PRESS. The blanks are placed automatically in a collar between the top and bottom dies of the press, so that the obverse and reverse impressions and the edge, are obtained at one blow. |
| K | London. The Royal Mint — Weighing Room. | WEIGHING ROOM. THE AUTO-MATIC COIN WEIGHING MACHINES. These machines separate coins by weight into three divisions, as correct, light, and heavy. |
| L | London. The Royal Mint — Telling Room | TELLING ROOM. TWO OF THE TELLING MACHINES. After final examination the coins are counted automatically into bags, containing a specified value. |
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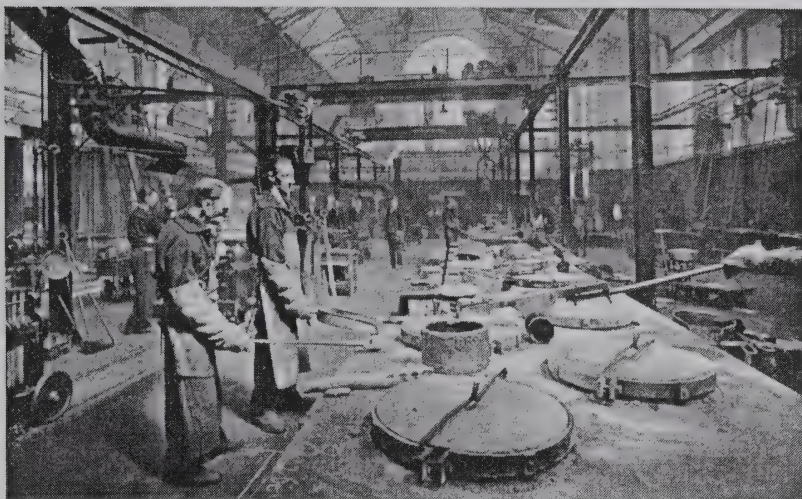
LONDON. THE ROYAL MINT, FACADE.



LONDON. THE ROYAL MINT—ASSAY OFFICE

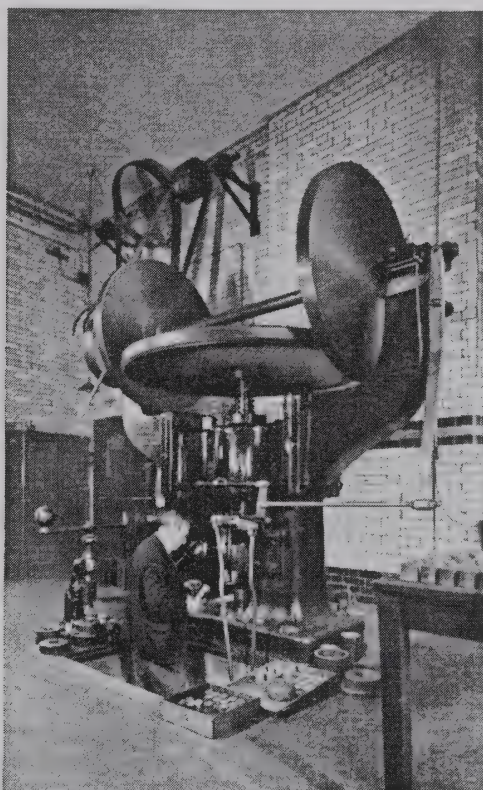
A

B



LONDON. THE ROYAL MINT—SILVER MELTING HOUSE.

C



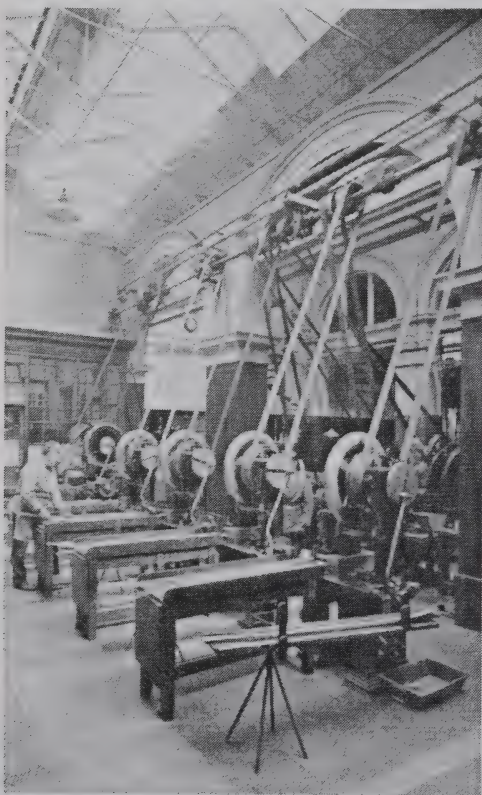
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LONDON. THE ROYAL MINT—DIE SINKING ROOM



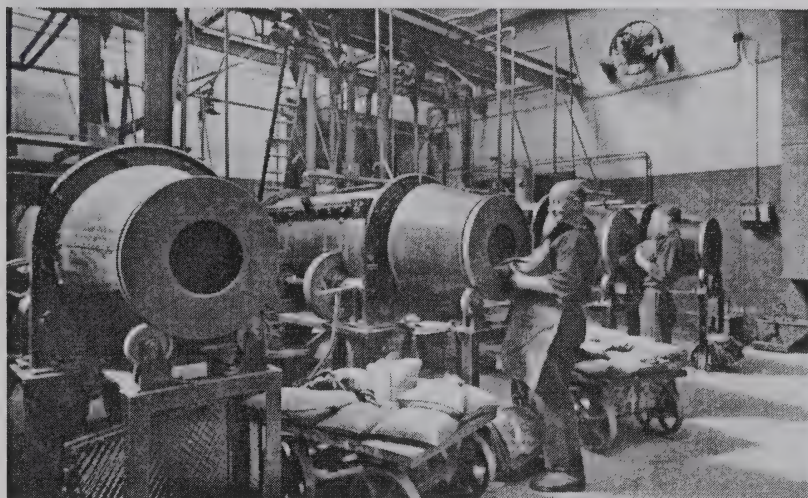
LONDON. THE ROYAL MINT—ROLLING ROOM No. 1.

E



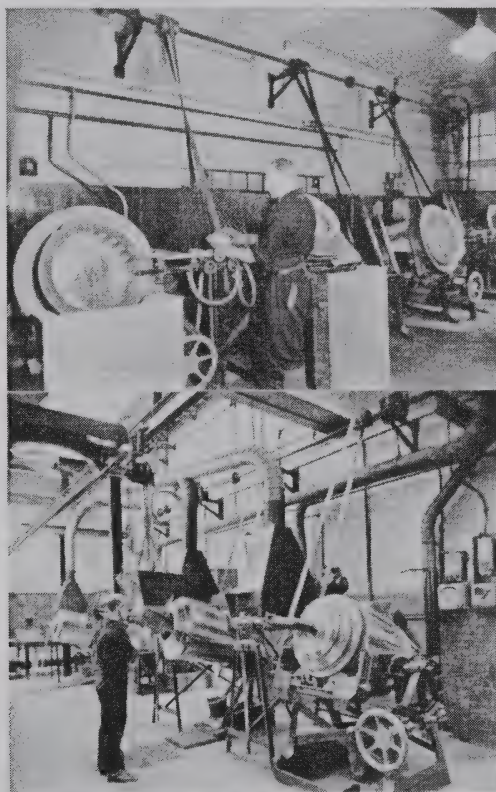
LONDON. THE ROYAL MINT—CASTING ROOM

F



LONDON. THE ROYAL MINT—ANNEALING ROOM.

G



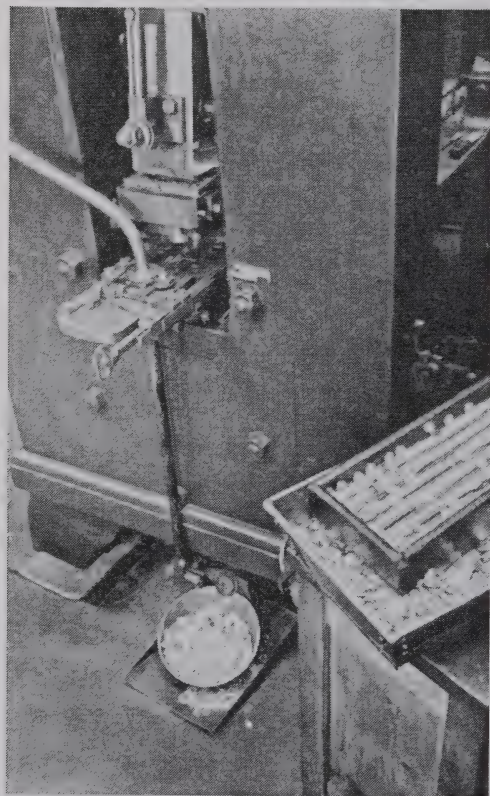
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LONDON. THE ROYAL MINT. BLANCHING OR PICKLING ROOM



LONDON THE ROYAL MINT—COINING PRESS ROOM.

I



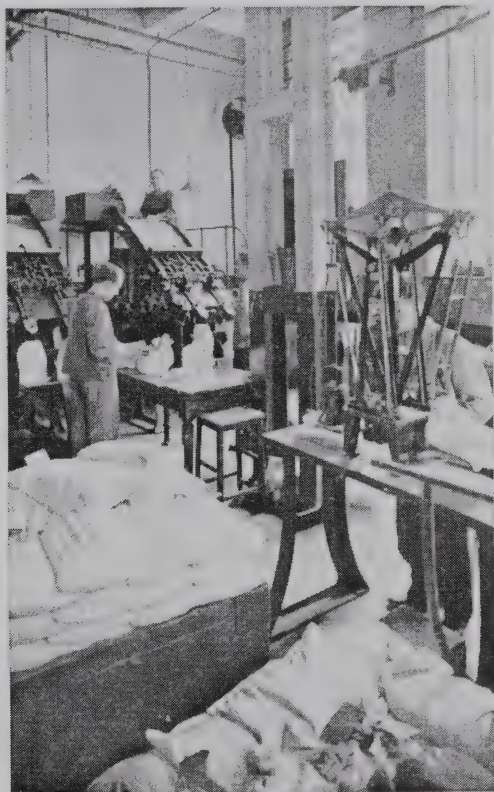
J

LONDON THE ROYAL MINT—A COINING PRESS



LONDON. THE ROYAL MINT—WEIGHING ROOM.

K



L

LONDON. THE ROYAL MINT—TELLING ROOM.



Envelope contain-
ing the pack of
picture postcards

Typical back of
picture postcard

POST CARD

THE ROYAL MINT—FACADE.
The London Mint, which had been for many centuries within the precincts of the Tower of London, was, in 1810, removed to its present site on Tower Hill. The buildings were erected from the designs of Sir Robert Smirke.

Address



The Making of the Special Edition of Adams' and Bentley's *Comitia Americana and Related Medals*

Henry Morris

I realize it is unusual to include an article in this journal about the making of a book, rather than a review of its contents. However, I assume many readers of *The Asylum* are aware of the commercial edition of *Comitia Americana and Related Medals*, by John W. Adams and Anne E. Bentley. This book's content has already been reviewed in this journal by Christopher Eimer; what I wish to discuss here is the special edition and how it was made.

The special edition of 60 copies, which consists of the identical text as the regular edition, will be discussed here from the viewpoint of one who produces finely-printed limited-edition books. Actually, it is incorrect to say the texts of the two books are identical. Due to a computer glitch the regular edition omitted the Appendix, which is included in the special edition. Although not essential, it was nevertheless meant to be included, and is, in the special edition. Also, the special edition is a leaf book. Each copy contains a selected original Jacquemart etching. These etchings were taken from J. F. Loubat's 1878 *Medallic History of the United States*, which served as the inspiration for *Comitia*.

The reader may wonder why John Adams created two versions of this work. Such was not his original intention, but his immediate family were so pleased by an earlier book I printed for John, they prevailed upon him to make this tiny special edition in an equal, or superior style to his *Indian Peace Medals*. I have been producing handmade letterpress books for fifty years and in all that time, I have never seen a substantial book of scholarly importance published in such a limited edition and produced without regard to cost. John Adams appreciates and admires "the book beautiful" and my instructions were to produce just such a work.

My edition, produced by a variety of skilled hands, has been untouched by the computer. Although offset lithography, which accounts for the bulk of our printed material today, has made letterpress commercially obsolescent, letterpress has been, and remains, the favored technique of those who produce limited-edition books. The book is set in hot-metal Monotype Dante types by Michael Bixler in Skaneateles, New York. Bixler is one of the few who are still capable of setting high-quality Monotype composition. Monotype was the superior but more costly composition method during the approximately 100-year period of commercial mechanical typesetting. Unlike the Linotype, it is a two-step system requiring greater skill and training, but it produces the best hot-metal composition. This was one of the largest books Bixler has set, requiring two tons of type, and it was the largest book I have printed.

Printed four pages at a time on a Miehle Vertical letterpress, the 348 pages of the book took almost six weeks to print, including the second color, which runs throughout the book, and had to be printed separately. Offset presses commonly print four or more colors at a single pass. While there were larger multi-color letterpresses, smaller single-color presses were predominant, and today's limited-edition printers all use such presses. On such a press, each different color requires a separate pass through the press. The stochastic illustrations had to be re-sized and re-positioned from the commercial edition. In the offset version the color illustrations and the text were on the same plate and were located close to the descriptive passages. The letterpress edition has a slightly smaller page size and all the illustrations were printed in a separate section that was placed at the end of the text. One hundred copies of the 56-page color section cost over \$9000. As I said, cost was never taken into account — only the strong desire to make an outstanding book.

The paper, made on a mold machine in Germany by the Zerkall Company, has deckle edges on all four sides and a distinctive laid and watermark design.¹ All domestic printing papers are made on very high-speed

¹ Mold-made paper is between hand-made and machine-made, hence the deckles on all four sides. The Zerkall mill was and remains one of Germany's finest paper mills. During World War II they made currency papers and they also made the paper for millions of counterfeit English pound banknotes, which the Nazis hoped could be used to wreck the British economy. The scheme failed. Books have been written on the episode, most recently, *Krueger's Men* by Lawrence Malkin, and there is a current movie, *The Counterfeiters*. The counterfeits are highly sought after by bank note collectors. Mold-made papers have not been made in the

Fourdrinier machines, which produce an endless web of paper. The true deckle edges found on handmade paper can be reasonably imitated only along the two outer edges of a Fourdrinier paper. The mold-made process, on the other hand, produces a beautifully formed paper with well-defined laid lines and watermarks and is less “two-sided”. Mold-made paper exhibits some of the characteristics of handmade. It is made at low speeds, usually with rag content, and costs about five times more than domestic paper.

The book is hand-sewn with linen thread and bound in full African goatskin, which was dyed and finished in England. Bookbinding goatskins are tanned without acids and are all “top-grain”, that is, the grain is natural and handsome. The leather is soft and supple and long-lived. Goats are small animals and do not produce large hides, so the skins are in limited supply and costly. The quality of the leather has no connection to the difficulty of the hand binding. The full-leather binding and Japanese silk-covered clamshell case was made by one of America’s best edition binders, the Campbell-Logan Company in Minneapolis.

I include these details to inform the reader of the various skills and components, from different sites and countries, which have been brought together to make the special-edition *Comitia* an example of fine bookmaking, of which I am intensely proud. I realize that most numismatic historians are not collectors or even appreciators of finely-made books in full morocco bindings and clamshell cases. But among those who have that spark of appreciation, whether long-standing or newly fanned, I hope the special edition of *Comitia Americana and Related Medals* will one day be seen as the most beautiful example of any early twenty-first-century numismatic work.

U.S. for many years. The last such machine was operated by the Strathmore Mill, which made high-quality text and artist’s papers.

An early interest of mine was the history of papermaking. From a collector’s viewpoint the magnificent four-volume *The Handmade Papers of Japan*, by Thomas Keith Tindale, is arguably the finest all-around work ever produced on the subject. Published at the ridiculously low price of \$200, it inexplicably languished for a few years until collectors realized what a tremendous value it was. By the time I became aware of it in 1961, it had increased to \$550, which at the time was beyond my mental acceptance. My finances improved, but each time I decided I could now pay the last asked price, it had advanced again. I chased that damned book for a dozen years and finally quit when it reached \$1500. In my mind it was a book I could have bought for \$550 and was way overpriced at \$1500. When I finally bought my Tindale at the top of the market, it cost me \$7000.

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The Medals of Admiral Vernon: A Bibliography

John W. Adams

The medals of Admiral Vernon, of which there are over 250 varieties known, represent a strange paradox. On the one hand, most pieces in the series are poorly executed, featuring crude engraving and frequent mis-spellings. On the other hand, the series has attracted more serious studies (we will cite fourteen) than any other segment of modern numismatics.

To begin at the beginning, following the Treaty of Utrecht in 1713, Europe had enjoyed 25 years of relative peace. However, in the New World the Spanish reserved the right to board and inspect British shipping in the vicinity of their well-fortified colonies. British hawks believed that those safe harbors needed to be attacked, but the government of Sir Robert Walpole opposed any rash and costly action.

Enter Edward Vernon, an admiral and Tory back-bencher, who rose in the Commons and boasted that he could take Porto Bello (modern Portobelo, Panamá), a major port for Spanish trade in the Western Hemisphere, “with six ships only.” In early 1739, he got his six ships and proceeded to make good his boast. When news of his success reached England, there was an immense outpouring of patriotic fervor — sermons, bonfires, and general jubilation. In short order came the Vernon mementoes, with his face appearing on crockery, silverware, buttons, corkscrews, as well as all manner of household decorations. And with it all came a profusion of medals, a few of high quality but most made by “medalists scarcely deserving of the title of artists.”¹

So many and varied are the Vernon medals that it would make sense to arrange them by perhaps a dozen major types. However, like moths to the flames, authors have chosen to be drawn into the hundreds of minor but distinct varieties. Making sense of this complexity is a non-trivial undertaking but, at the same time, it is fun. Vernon medals are

¹ Grueber, *Medallic Illustrations*, foreword to plate CLV.

readily obtainable at relatively low prices; they do not require great care in handling and, depicting the battle scenes as they do, they stimulate one's contemplation of the chain of events that led from Porto Bello to Montreal to Yorktown.

Whatever the attraction, Admiral Vernon medals have drawn the attention of many of the best numismatists of the past 150 years. Copper enthusiasts will point to the wonderful corpus of writing devoted to large cents. How can one hope to best the progression from Maris to Frossard to Gilbert to Newcomb to Clapp to Sheldon? With a count, a marquess, an earl, a president of Argentina, and ten other worthies, that's how. Read on and share in this remarkable tradition.

CHRONOLOGICAL LISTING OF VERNON STUDIES

- 1) Renesse-Breidbach, C. W., comte de. *Mes loisirs, amusemens numismatiques*, vol. III. Antwerp: Ancelle, 1835

We are indebted to the redoubtable W. S. Appleton for uncovering this obscure source.² Per Appleton, the author "gives a short, much abbreviated, and often misspelt description of thirty pieces."³ Whatever the merit of its content, this work can claim credit for being the first on the subject.

Of the 37,506 pieces catalogued in *Mes loisirs*, the Vernon medals occupy only a tiny part, namely items 29,516 through 29,545. The author gave partial legends and only terse descriptions of the devices. All 30 pieces are in bronze, with no sizes given.

- 2) Appleton, W. S. "The 'Admiral Vernon' Medals," *American Journal of Numismatics*, Vol 2, No 5, September 1867, pp. 46ff.

William Sumner Appleton deserves credit for the first listing of Vernon varieties published on this side of the Atlantic. In vol. 2, no. 5 (September 1867) of the *American Journal of Numismatics*, he described 31 varieties. In vol. 2, no. 9 (January 1868), he described another 17, and finally in vol. 5, no. 3 (January 1871), he describes a further 27, making 75 varieties in all.

The Appleton architecture is somewhat random and the individual descriptions are not always defining. Later, in his 1894 opus, C. W.

² Appleton, "The 'Admiral Vernon' Medals," p. 46. Appleton's copy of *Mes loisirs* resides in the library of the American Numismatic Society.

³ *Ibid.*

Betts referenced Appleton numbers, but he has been the only subsequent author to do so.

- 3) Carranza, D. Angel Justiniano. *El Almirante Vernon en las aguas de Nueva Granada*. Buenos Aires: La Opinión, 1874

We are deeply indebted to an Argentine numismatist, Dr. Fernando Chao, for the following description:

From the Conference convened by D. Angel Justiniano Carranza in the principal hall of the Buenos Aires University on June 15, 1873. It was the third session of the Instituto Bonaerense de Numismática y Antigüedades. It was published:

- a) *Revista del Rio de la Plata*. T. VI, pags. 192 and ss, Buenos Aires, 1873.
- b) Draw apart of 50 numbers, hand corrected. XLVIII pages (numbered, but in fact 49) Buenos Aires 1874. Incorrectly named "third edition" as it should have been a print apart from the N° 1 bulletin of the Instituto Bonaerense de Numismática y Antigüedades.

Known books. One with pink first page, owned by José Marcó del Pont (member of the Institute), then to his son D. José Antonino Marcó del Pont, then to D. Jorge N. Ferrari and now to Dr. Osvaldo Mitchell.

Another in pink presentation page, owned by Casa Pardo, donated to the Instituto Bonaerense in 1936.

The third book with light blue front page was presented by Carranza to D. Clemente Fregeiro (member of the Institute), then to Casa Pardo, then to Arnaldo Cunietti Ferrando, then to Osvaldo Mitchell and later to D. Fernando Chao (h).

To this list must be added copies at the University of California Berkeley, the University of Illinois at Urbana-Champaign, Yale University, and the Numismatic Library of the British Museum, and undoubtedly other libraries. Even so, whoever possesses a Carranza owns a *rara avis* indeed.

Most of the 49 pages of this work are devoted to history, with a general survey of the English, Spanish, and French naval activity in the area. The main focus is, of course, Admiral Vernon and Carranza's extensive bibliography reflects this focus, with most of the contemporary sources being written in English. The author also reveals his admiration for the courageous defense of Don Blas de Lezo, whose diary records

that Cartagena was shelled with 6068 English bombs and over 10,000 cannon balls.⁴

The numismatic aspect of *El Almirante Vernon* is less robust than the historical. Carranza listed only fifteen varieties but he described them in enough detail that, for example, his number 6 can be identified as MG 108. Impressively, he was the first to describe a Vernon medal in silver, his number 8. All of the Porto Bello medals he condemned with “*cuyo trabajo de arte es mediocre*”⁵ (“whose craftsmanship is mediocre”).

Just as Carranza provided a historical bibliography, he also noted early mention of the Vernon medals in numismatic circles. In this category are auction sales of Dr. Don José García de la Torre (Madrid, 1852) and the Swedish diplomat Gustavo Daniel de Lorichs (Madrid, 1859). Carranza became immersed in his subject along multiple dimensions, bringing to the subject through his intensity a dignity that is quite contagious.

4) Hawkins, Edward. *Medallic Illustrations of the History of Great Britain and Ireland*, vol. II. London: British Museum, 1885.

Medallic Illustrations is a chronological listing of all British historical medals from William I through George II. In the case of the Vernon medals, the strict chronology is broken in order to keep the group together. The group comprises 96 citations referencing a total of 121 different varieties.

Augustus Franks and Herbert Grueber, the editors of *Medallic Illustrations*, had little love for the Vernon series. They described the medals in these terms: “The popular joy over success of the expedition of Admiral Vernon to South America, and the capture of Porto Bello, Fort Chagre, and Carthagera, is expressed in the hundred and more medallic pieces commemorating those events. These pieces, miserable in design, and still more wretched in execution, are degrading to an art which in by-gone days had produced so many fine objects. It need only be said that they were issued by a manufacturer of toys, and their only place is amongst such articles.”⁶

Fortunately, the disdain of the editors was not shared by the compiler of *Medallic Illustrations*, Edward Hawkins. He catalogued 96 varieties

⁴ Carranza, *El Almirante Vernon*, p. 36.

⁵ *Ibid.*, p. 17.

⁶ Hawkins, *Medallic Illustrations*, vol. I, XXI.

of Vernon medals, all in the collections of the British Museum, and referenced another 26 for which the details vary only slightly. Hawkins' work is rigorous: for each piece he supplies the entire motto (with translations where required), the diameter, and the metal. He also supplied the basic historical framework and, for the more serious student, he added historical color.

Despite the disdain of his colleagues, Hawkins had succeeded in launching the Vernon series in England. Worthy successors on both sides of the Atlantic were to enrich the platform he had begun to build.

5) Rosa, Alejandro. *Medallas del almirante Vernon*. Buenos Aires: Martín Biedma, 1893.

Printed in an edition of only 50 copies, Rosa's 37-page essay on the Vernon series is today a rare work. Not listed in Clain-Stefanelli (although five other titles by Rosa are so listed) nor to be found in the library of the ANS, this contribution to the subject is not widely acknowledged.

Rosa described 96 numbers but actually listed 121 varieties, the additional 25 being those that exhibit only minor differences. All but two of the 96 are listed as being in the British Museum, with *Medallic Illustrations* clearly being his primary source. Also cited are Carranza, Mitre, and Adolph Weyl's 1878 catalogue of the Fonrobert collection.

The author gave only one page of historical background, his primary focus being the medals. For these, his descriptions are fully adequate to determine type but, often, not in enough detail to attribute varieties. Overall, the effort falls well short of that by C. Wyllys Betts, which was written in the same year.

We are indebted to Dr. Fernando Chao who graciously supplied us with this rare essay. He estimates that only five or six copies are now extant.

6) Betts, C. Wyllys. *American Colonial History Illustrated by Contemporary Medals*. New York: Scott Stamp & Coin Co., 1894.

C. Wyllys Betts loved the Admiral Vernon medals as none before him and few after. With a total of 167 varieties described, he added literally dozens to the Vernon corpus. His descriptions of individual pieces are fresh and insightful.

The architecture of his attributions is user-friendly: first location (Porto Bello, etc.), next obverse legend, next bust (half-length/full-length) and finally reverse legend. After a period of familiarization, one can make relatively quick work of individual pieces.

There are, however, some formidable obstacles. Often, the author tired of fine distinctions; e.g. no. 183 — “Nearly identical with the preceding reverse” — or no. 184: “Similar to preceding number. There are at least four dies of this obverse, differing so minutely that descriptions that would distinguish them cannot be given except at great length, although perceptible on comparison.” On at least a dozen occasions, the Betts number combines the obverse of one known variety with the reverse of another. Perhaps all these mules exist but it seems more likely that Betts or his editors made errors in compiling the manuscript.

The holy grail of Vernon medals would be the discovery of keys that would permit an ordering of the series by emission sequence or maker or artist. To this end, Betts made an intense study both of mottoes and of reverse groupings. He did not pursue either key to a conclusion because, in our opinion, the medals were made in virtually random fashion. Haste was the order of the day, so pieces were made from the first die that came to hand, but then subsequent striking depended on demand and/or the condition of the dies which, in turn, were often re-worked. There may be a logic to it all and, if there is, Betts came as close to discovering it as anybody. His analysis of reverse designs remains definitive more than a century later.

For all its shortcomings, Betts has been used more often than any other system of attribution. Had his work been published in a larger format with multiple columns for easy access it might have remained the standard, with new varieties being inserted into the columnar tables as discovered. Had there been photographs to buttress the author's less eloquent descriptions, there would not be so many Betts numbers that remain in an uncharted limbo. The Vernon series may require a better reference, but be it said that Betts is a good one.

7) Mitre, Bartolomé. *Medallas de Vernon*. Buenos Aires: Juan Canter, 1904. 100 copies printed.

Mitre, the former president of Argentina, listed 70 varieties. He arranged them into six sections, the first four being the campaigns in

chronological order. A former lieutenant general in the army of Argentina as well, Mitre's relatively brief comments have a professional basis, delivered with a certain piquancy. He commented that Vernon's reputation lasted barely as long as the smoke from his guns⁷ — hyperbole, perhaps, but not entirely wide of the mark.

The images in Mitre's work are low-resolution reproductions, typically of worn specimens. Between low-quality images and a small corpus (only 70 varieties), this reference has little to recommend it to the variety specialist.

8) Grueber, H. A., editor. *Medallic Illustrations of the History of Great Britain and Ireland*. London: British Museum, 1904-11. 2 vols.

The original *Medallic Illustrations*, written by Edward Hawkins in 1885, was an epic work, but it lacked images for most of the medals cited. This defect was magnified in the case of Admiral Vernon medals where, typically, the differences between varieties are quite slight. As a result, "MI" numbers for the Vernon medals are virtually useless.

In an equally epic project begun in 1904 and completed in 1911, Herbert Grueber both broadened the corpus covered by *Medallic Illustrations* and added 183 folio-sized plates of plaster casts taken from the medals themselves. The Admiral Vernon medals are depicted on plates CLIV through CLX, for a total of 89 images in all. These illustrate "the main types and the more important variations."⁸ Grueber reckoned that if one were to search the 188 specimens in the National Collection as well as several private collections of considerable extent, "it would be possible to form a collection of not less than 300 different types and varieties of these medals."⁹

From a careful reading of all of Grueber's comments, we sense that the conclusion of "not less than 300" is more of a general impression than an accurate scientific count. Indeed, it is difficult to affix Grueber plate numbers to MI numbers in many cases, much less achieve a concordance with the attributions of C. W. Betts, one of the private collections referenced. Grueber shared the disdain of his colleague, A. W. Franks (see comment quoted above), and was not about to get bogged down in the details of medals of inferior design and executions.

⁷ See Ferrari, "Medallas del almirante Vernon," p. 117.

⁸ Grueber, *Medallic Illustrations*, comments to Plate CLV.

⁹ *Ibid.*

Although he was not interested in the painstaking task of attribution, Grueber did a competent job of describing the historicity of the medals and of commenting on the aesthetics of individual pieces. In his comment preceding on plates CLV, he ascribed most of the Vernons to toymaker Edward Pinchbeck, who was thought to have either made the medals in his own shop or supervised their making by designers such as T. Tibs, J. Giles, and a half dozen others. According to Grueber, the formula for Pinchbeck's alloy was three parts zinc to four of copper.

Taken as a whole, the comments that precede plates CLIV through CLX provide a solid account of events surrounding the events as seen from the English perspective. Drawing heavily on Vernon's own reports as published in the *London Gazette* and *The Gentleman's Magazine*, Grueber provided for each of the battles the names of the commander(s), the manpower, and the ships with their armament, as well as a running account. One learns, for example, that there was not one engagement at Cartagena but two, and Don Blas de Lezo, the Spanish admiral at Cartagena, escaped capture despite the many medals that depict him kneeling before Vernon or before both Vernon and Chaloner Ogle, the second-in-command of Vernon's fleet. Indeed, there is one medal, CLVIII, 17 (MG-177), that shows Don Blas capitulating to Commodore Brown who, as Grueber neatly points out, was posted to Chatham, England, when the deciding battle at Cartagena was fought. Grueber stops short, though, of admitting the obvious: Vernon lost the battle and Lezo won it.

Despite his general distaste for the genre, the author makes incisive comments on a number of pieces. He praises the execution of his CLVI no. 20 (MG-19), a Vernon that does truly stand out. He notes that the Fort Chagre and Cartagena medals are generally superior to those of Porto Bello, an observation that is worth pondering. Among many other helpful comments, Grueber notes that the uniface CLIX no. 7 (MG-10) dated 1741 is probably a proof from a die by Dassier that remained unfinished when it was learned that the attack on Havana, proposed for 1741, never took place. This is clearly a guess, but it is as good as any.

- 9) Storer, Malcolm. "Admiral Vernon Medals, 1739-1742." *Proceedings of the Massachusetts Historical Society*, Series 3, 52: 187-276, 1919.

Readers of this work will know that they are in the presence of a first-rate mind. Storer's accounts of Admiral Vernon's campaigns are well-researched and eloquent. No other numismatic writer has presented this material nearly as well.

Given the erudition supporting the historical dimension of this paper, one would hold high expectations for the numismatic analysis. Storer's architecture calls for six main divisions¹⁰ "(Porto Bello, Cartagena, etc), subdivided into "forty main types"¹¹ arranged by the first letter of the inscription on the reverse."¹² What the author calls "a simple plan" is actually quite complicated and, had it proved true "that by using this list a given medal can be located with ease,"¹³ the use of Storer numbers would have become widespread. Actually, save for medals at the Massachusetts Historical Society and the U. S. Naval Academy, collections with which Storer was closely associated, the system died a-borning. A system crafted with immense effort has lain fallow for almost a hundred years.

Storer was proud that, in terms of numbers of varieties, he had gone well beyond previous authors. His 339 Vernon medals more than doubled the 167 varieties listed by Betts in 1894. Herein lies the problem. Based on sparse descriptions in periodicals and in auction catalogues like Fonrobert, Ulex, and Salbach, Storer was quick to declare a new variety where the data were simply insufficient. Even in his own collection, where the author cited 31 new varieties out of a total of 119 pieces owned, it seems clear that Storer's imagination outran his powers of observation.

One of the challenges faced by all early authors was the lack of photographs to compare with pieces actually in hand. Storer might have overcome this obstacle with a highly disciplined concordance, such as that used by Milford Haven, but he did not. He improvised and his system suffers accordingly. Be it said that Storer won high praise from Leander McCormick-Goodhart in the preface to his monograph published in 1945. Be it also said that McCormick-Goodhart did not even attempt to incorporate Storer into his concordance. The unspoken conclusion is that Storer's history is excellent but his attributions are unworkable.

¹⁰ Storer, "Admiral Vernon Medals," p. 207.

¹¹ *Ibid.*

¹² *Ibid.*

¹³ *Ibid.*

- 10) Milford Haven, Admiral the Marquess of. *British Naval Medals*, vol. III. London: John Murray, 1919.

Published in folio size on high-quality paper, "Milford Haven" is a work of both beauty and merit. The period covered begins with Elizabeth I and continues into World War I, with the Vernon series occupying 66 of the third volume's 499 pages. Unlike those of his adopted countrymen who disdained the Vernons for lack of artistic beauty, Milford Haven cherished them as an integral part of the nation's proud naval history.

Prior to 1919, the Admiral Vernon medals had been described by Carranza, Hawkins, Grueber, Betts, Medina, and Storer.¹⁴ Thus, Milford Haven was exploring where many had trod before. Unlike his predecessors, he succeeded in creating a user-friendly approach to the series. His two-page schematic¹⁵ that precedes his listings of the medals is organized 1) by site (e.g., Porto Bello), 2) by Vernon's figure (e.g., half-length, full-length), 3) by legend, and 4) by reverse legend. With this key, a numismatist can quickly place a Vernon medal into a small grouping and then proceed to an exact attribution.

Clearly, Milford Haven studied his subject matter with painstaking care. His descriptions are complete, he distinguished metallic composition (i.e., copper, brass, or pinchbeck), his concordances with Betts and MI numbers are accurate, and with a total of 184 varieties listed, he pushed beyond the 167 listings in Betts. As if all these features were not sufficient, he added high-grade images that, unlike the Grueber plates, are placed next to the descriptions of each individual variety. *British Naval Medals* is not the work of a titled dilettante. Rather, it is a thorough study executed with care by an accomplished numismatist.

- 11) Medina, J. T. *Las Medallas del almirante Vernon*. Santiago de Chile: Elzeviriana, 1919.

José Toribio Medina was the author of numerous books on Latin American numismatics. Medina not only wrote these works, he printed them on his own press, typically in runs of 250 or less. Unfortunately,

14 In 1909, when Milford Haven was still Prince Louis of Battenberg, he had published a short preliminary version of his research on Vernon medals: L. Battenberg, "Medals Commemorative of Vice-Admiral Edward Vernon's Operations, 1739 to 1741," *Numismatic Chronicle*, 4th series, 9: 418-29.

15 Milford Haven, *British Naval Medals*, pp. 102-3.

Almirante Vernon is "less," with only 100 copies printed. Finding any copy, much less a decent copy, is a challenge.

Though much admired by Spanish-speaking successors, Medina's work is only a partial success. A mere 143 varieties of Vernon medals are presented. Metrological data such as weight, diameter, and metal employed are generally lacking. The accompanying images are often screened at low resolution, which makes attribution difficult. But then, there is little reason to attribute to an attenuated list.

Where Medina succeeded is in gathering a cornucopia of primary source material. He included in their entirety seven first-hand reports on the battles of Porto Bello and Cartagena that he unearthed in the Archivo de Indias in Spain. In similar fashion, he presented contemporary reports as seen from the English side, thus providing an unusually complete perspective on the underlying events. For those whose curiosity is not sated, the author appended a seven-page bibliography listing other relevant material. More than any other author on the Vernon series up to this point, Medina immersed himself in relevant primary sources.

Excepting numbers 3 and 79, *Almirante Vernon* offers little new data to the student of die varieties. The author does point out that his no. 76 was the first Vernon medal to be illustrated, having appeared in *Clave Historial*, published by Fr. Henrique Flórez in 1749. If the numismatic content is limited, the historical content is truly invigorating. Medina's effort deserves much more attention in the English-speaking world than it has received.

- 12) Sandwich, George Charles Montagu, Earl of. *British and Foreign Medals Relating to Naval and Maritime Affairs*. Greenwich, England: National Maritime Museum, 1937. Second edition, 1950.

The Vernon section of the 1936 edition of Sandwich lists 126 varieties, all in the collection of the National Maritime Museum and most of them donated by the author. These 126 varieties are divided into four unimaginative categories: Porto Bello, Fort Chagre, Cartagena, and Havana. The descriptions are equally unimaginative with, typically, partial legends and incomplete descriptions of the reverses. This book cannot be used for attributions because, other than the four geographic categories, there is no structure to sequencing the numbers. To Sandwich's

credit, his numbers are cross-referenced to Milford Haven; five varieties not in Milford Haven are cross-referenced to Storer and/or Betts. The 1936 edition of *Sandwich* is an adequate catalogue of a decent collection but, otherwise, it adds nothing to our knowledge of the series.

In 1950, the Earl of Sandwich came up with a much improved effort. The collection had grown to 205 varieties with no less than 17 of these being in silver. The categories were given a great deal more thought and organized both by location and legend. Equally important, the key details on the reverses of the medal were now given so that the modern numismatist could attribute most varieties to Sandwich numbers. However, this is not necessary because the author listed the collection by McCormick-Goodhart as well as by Milford Haven.

The most original feature of the 1950 edition of *Sandwich* is the format: the pages are 8 inches on the vertical axis and 12½ inches on the horizontal. This format does not fit well on the typical library shelf, but it does permit no less than nine columns of entries.

Sadly, the author gave only passing mention to Leander McCormick-Goodhart, who made major additions to the Museum's collection, including the 17 silver medals, and who in his opus on the Vernon medals published in 1945 pioneered many of the keys to attribution that Sandwich took as his own with no credit given.

13) McCormick-Goodhart, Leander. *Admiral Vernon Medals*. New York: Numismatic Review, 1945.

A United States resident with a British passport, Leander McCormick-Goodhart was well-positioned. He was able to acquire Admiral Vernon medals on both sides of the Atlantic at a time — the 1940s — when competition for this material was non-existent. His claim to have owned literally thousands of these pieces is a credible one. His magnum opus, published in 1945, added dozens of new varieties to the published domain and did so with accuracy that comes only with experience.

The author started his listings with short sections on 1) medals with no place named and no portraits and 2) medals with no place named but including one or more portraits. There follows the standard divisions for Porto Bello, Fort Chagre, Cartagena, and Havana. Within these divisions, the listings begin with half busts, proceeding to medium and full-length portraits, then to multiple portraits arranged in similar

fashion. Within the section of single portraits for Porto Bello, by far the most numerous sub-division, it is most useful to have the listing by the placement of Vernon's finger proceeding clockwise.

A total of 241 varieties are described, a few of which appear to be redundant. Most authors provided full legends, whereas McCormick-Goodhart only gave us the first word. Indeed his descriptions are, in general, too brief which, in turn, makes it very difficult to winnow the redundancies. Another serious criticism is the lack of high-quality images. This lack and the aforementioned brevity may well have been caused by wartime shortages in suitable printing paper. In any event, the unprepossessing aesthetics of the work should not detract from the high quality of the content.

McCormick-Goodhart claims to have owned all 241 varieties, save for the handful specifically excepted. Given that he donated large numbers of medals to the British Museum, the National Maritime Museum, the American Numismatic Society, the United States Naval Foundation, and perhaps others, one can readily appreciate the extent of his collecting effort.

Admiral Vernon Medals contains terse remarks on the historical events, a cursory bibliography, and a decent start on a concordance. The focus is on attributions, where the author's work is clearly superior to all his predecessors, a fact which many have seen fit to ignore for over 60 years.

14) Ferrari, Jorge N. "Medallas del almirante Vernon." *Numisma* 16: 107-123, 1966.

Jorge Ferrari was an accomplished collector. In a 20-page document circulated privately in the 1960s, he described his collection of 273 Admiral Vernon medals, comprised of 148 different varieties of which ten were then unpublished. He lists a total of 232 varieties, cross-referencing these to McCormick-Goodhart, Milford Haven, *Medallic Illustrations*, Medina, and Mitre. Thus, the man was eminently qualified to write on the subject of Vernon medals, but unfortunately "Medallas del almirante Vernon," a 17-page article in a Spanish periodical, comprises the totality of his published work.

In "Medallas," Ferrari began by paying the standard homage to Edward Vernon but then shifted to provide the perspective of the Spanish

commandant general, Don Blas de Lezo y Olavarrieta. Other works on the series suggest that the British attack on Cartagena failed because of disagreements within the command structure. Ferrari points out that Lezo led a heroic defense of the city, causing the attackers to withdraw. The irony of the situation is that Admiral Vernon, because he dispatched a ship with premature news of a victory, is survived by a plethora of Cartagena medals whereas Lezo, the victor, is memorialized by none.

In addition to presenting a balanced picture of the events, Ferrari pioneered in sequencing the varieties. Not only did he correct the obvious anachronisms which would place Don Blas on a medal celebrating the action at Porto Bello or Commodore Brown on one that references Cartagena, he made a studied attempt to align the medals with the actual history. The result is quite elegant from an intellectual standpoint but, be it said, at some sacrifice to ease of use in making attributions.

Ferrari went on to write a 900-page manuscript on the Vernon medals. Whereas, for sufficient reason, the author did not want this work to be published, it is devoutly to be hoped that some elements of his mature thinking will yet see the light of day. Based on his article in *Numisma*, Ferrari achieved a secure, if not leading, place in the field by taking a close examination of the history and then applying this historical perspective to the medals, as opposed to placing the history and the medals in separate compartments.

EPILOGUE

In the period 1873 to 1966, thirteen authors published studies of the Admiral Vernon medals — one every seven years on average. Remarkably, there has been nothing published in the 42 years since Ferrari's 1966 article in *Numisma*. This long period of silence would suggest that there is nothing more to be said on the subject, that the collectors of these medals have been fully served.

It may well be true that historians have devoted as much attention to Admiral Vernon as he deserves. However, a review of the Vernon literature demonstrates that the Spanish writers applaud the heroism of Don Blas de Lezo in his successful defense of Cartagena, whereas English commentators leave him either on his knees or fleeing in a small boat, as the medals depict. This dichotomy could be ended with a translation of Ferrari and/or Carranza.

For the numismatic side, there is no quick fix. McCormick-Goodhart may be the best source extant for attributions. However, in Stack's 2008 Americana sale, a senior cataloguer mis-attributed four out of seven Vernon lots. Indeed, in the Coin Galleries sale of March 31, 2008, featuring pieces formerly owned and catalogued by McCormick-Goodhart himself, there was at least one mistake. Clearly, a reference that is more user-friendly is required, one that takes advantage of modern imaging techniques. The author of this article is embarked on just such a project, with an anticipated completion date of mid-2009.

Summary Table

	Date	Author	Number of Varieties
1	1836	Renesse-Briedbach	30
2	1867-71	Appleton	75
3	1874	Carranza	15
4	1885	Hawkins	121
5	1893	Rosa	120
6	1893	Betts	167
7	1904	Mitre	70
8	1904-11	Grueber	89
9	1919	Storer	339
10	1919	Milford Haven	184
11	1919	Medina	143
12	1937, 1950	Sandwich	205
13	1945	McCormick-Goodhart	241
14	1966	Ferrari	232

Book Review

Edwin Wolf 2nd., *From Gothic Windows to Peacocks: American Embossed Leather Bindings, 1825-1855*. Philadelphia: The Library Company of Philadelphia, 1990. \$90.

This delightful treatise, penned by the former librarian of the Library Company of Philadelphia, discusses precisely what is described by the title, early nineteenth-century fancy bookbindings prepared by embossing ornate designs into leather. Wolf has scoured the stacks of the most important American antiquarian repositories, particularly those in the East, and thoroughly documented the examples found therein. The entire affair is surprisingly numismatic in nature, beginning with dies cut by hand, and using large presses to impress the image of the dies into the leather. One finds also the names of two of the Chief Engravers of the United States Mint — Christian Gobrecht and James Longacre. Gobrecht worked in this genre, and several of his bindings appear in the present volume. Longacre is thought to have done the same although the evidence is not conclusive and remains a discovery waiting to be made by a Longacre researcher. Sadly there are no examples of numismatic books appearing in Wolf's study, which enumerates 226 examples. Volumes found bound with embossed leather bindings tended to be religious works, travel books, or literary annuals such as *The Token* or *The Atlantic Souvenir*. Wolf suggests that the audience for these offerings was primarily socially conscious middle-class women. Still, some of the works may have contained occasional numismatic content (as did similar works such as *The Port Folio*); here is a prize worth searching for by the numismatic bibliophile.

Leonard Augsburger

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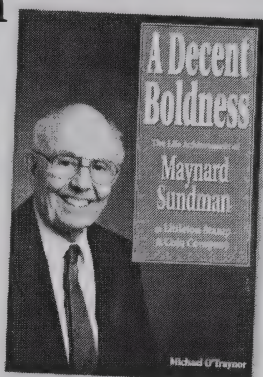
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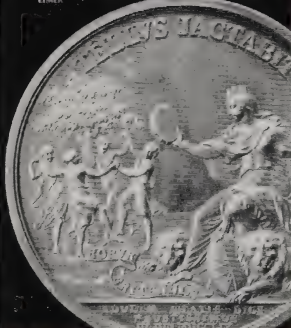
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The Asylum

Vol. 26, No. 3

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Front Cover: Small silver coins of various countries (images from Roger deWardt Lane's *Encyclopedia Small Silver Coins*, by permission; see p. 73ff. in this issue).



From the President

John W. Adams

The NBS conducted three events at the ANA Convention in Baltimore. All three were well attended and well received. The symposium kicked off our calendar. Syd Martin described the making of his excellent book on the Hibernia coinage of William Wood and David Lange did the same for his ground-breaking book on coin boards. With the numismatic presses humming, we (and a packed room) were fortunate to share insights into the creation of two of the best books of the year.

The NBS board meeting was attended by all of your officers and trustees, as well as two guests (the meetings are open). Bill Malkmus, who had prepared the 25-year index for *The Asylum*, was voted a leather-bound copy of the same, along with profuse thanks from the membership. Considerable attention was devoted to a \$7000 investment in new technology for our website and the E-Sylum. Substantial improvements have already been made and a further investment to finish the job was enthusiastically approved. The remainder of the agenda was devoted to reviewing various projects, including the club history, the Kolbe biography, and the "100 Greatest" survey. Regarding this last, Len Augsburger has made quantum progress and will soon publish the final list.

The members' meeting on Friday convened to 35 spirited attendees. David Sundman, our treasurer, reported on a solid financial position (despite our investments in technology) and a rising membership. President John Adams described our sundry activities, introducing Dan Freidus to explain our technology upgrade, Len Augsburger to answer questions on "100 Greatest" and, finally, Anne Bentley to speak to us on the numismatic resources of her employer, the Massachusetts Historical Society. A most fitting award was presented to Anne, after which the gavel was passed to Vice President Dan Hamelberg. Dan presided over an auction which, thanks to the talents of our auctioneer, Brad Karoloff, raised the record sum of \$7500. Thanks to Brad, Dan, and enthusiastic purchasers, the NBS can move into the future full speed ahead.

A Bibliographic Guide to American Content in the National Numismatic Collection

Leonard Augsburger

The National Numismatic Collection (NNC, formerly the Mint Cabinet), housed in the Smithsonian, represents the *ne plus ultra* of American numismatic collections, yet the cataloguing and documentation surrounding the collection is sadly not commensurate with the breadth and quality of the collection itself. A researcher easily locates the on-line catalogues of the American Numismatic Society, but is more challenged when searching for similar resources applicable to the NNC. It is ironic that while two of the earliest American numismatic works (DuBois's *Pledges of History* and Snowden's *Description of Ancient and Modern Coins*), are focused on the NNC, there is currently no single comprehensive source describing the American content of the collection. Still, a number of researchers have made contributions towards cataloguing the American content of the NNC, and these efforts are herein enumerated.

A brief overview of the collection itself is provided at the NNC website, <http://americanhistory.si.edu/coins/search.cfm> (accessed 10/16/2007):

Located in the National Museum of American History, Behring Center, the National Numismatics Collection (NNC) includes approximately 1.6 million objects, including over 450,000 coins, medals, and decorations and 1.1 million pieces of paper money. It embraces the entire numismatic history of the world.

The collection emphasizes the development of money and medals in the United States. The core of the U.S. collection, consisting of more than 18,000 items, came to the Smithsonian in 1923 from the United States Mint.

The NNC contains many great rarities in coins and currency, from the earliest coins created 2,700 years ago up to the latest innovations in elec-

tronic monetary exchange. Fascinating objects such as beads, wampum, shells, dentalia, and other commodities once used as money, are also represented.

BIBLIOGRAPHY

O. C. Bosbyshell. *An Index to the Coins and Medals of the Cabinet of the Mint of the United States at Philadelphia*. Philadelphia: Avil Printing and Lithography Company, 1891.

This forty-page card-cover emission was intended as a visitor's guide to the Mint cabinet, listing specimens according to display-case number. An enumeration of approximately one thousand United States coins in the collection is also given. Biographical and historical indexes were included for visitors seeking connections to specific personages and events.

Walter Breen. *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins*. New York: Doubleday, 1988.

Breen's *magnum opus* contains approximately one hundred images of NNC pieces, which are conveniently enumerated in bold print in the index under "Smithsonian".

Bill Bugert. "Liberty Seated Half Dollars of the Smithsonian Institution." *Gobrecht Journal* no. 47: 17-24, March 1990. (Collective Volume 3, p. 301).

Bugert inventories 189 seated half dollars in the NNC, with grade and variety attributions. Bugert divides these coins into three accessions: the original Mint Cabinet, the Chase Manhattan Bank collection, and a selection of pieces from Stack's April 1962 sale of the R. E. Cox, Jr., collection. Of the Chase Manhattan pieces he writes, "These coins are all impaired. They have been heavily cleaned and coated with what appears to be a clear varnish imbedded with fine cloth fibers."

Stephen Carr. "Early American Large Cents and Half Cents in the National Numismatic Collection." <http://staff.jccc.net/scarr/>

This site has catalogued and photographed over 1100 United States early cents and half cents in the NNC. Carr has done the photography himself, working as a volunteer at the NNC.

Elvira Clain-Stefanelli. "Donors and Donations: The Smithsonian's National Numismatic Collection." In *Perspectives in Numismatics: Studies Presented to the Chicago Coin Club*, Saul B. Needleman, ed., pp. 251-268. Chicago: Ares Publishers, 1986.

A readable general history of the NNC, with photographs of some of the U.S. rarities in the collection.

Elvira Clain-Stefanelli. *Highlights from the Money Collection of the Chase Manhattan Bank*. Washington, D.C.: Smithsonian Institution, 1979.

The money collection of the Chase Manhattan Bank was absorbed into the NNC in 1978, with the notable exception of an 1804 dollar which went to the ANS (see the E-Sylum, August 1, 2004, volume 7, number 31, article 16). This 36-page booklet depicts a small number of U.S. pieces from the Chase collection; most of the content is foreign. Correspondence internal to the Smithsonian gives further background on the acquisition (dated June 22, 1978, located in the National Numismatic Collections Records, record unit 359, box 23). "The Smithsonian received on January 16, 1978, the entire Numismatic Collection of the Chase Manhattan Bank in New York. . . . This gift is of the highest importance to our Division. The Chase Manhattan Bank Numismatic Collection was famous, exceedingly well known in this country and with a well-established world-wide reputation. Its contents, even after a severe reduction of its holdings through private sales (from circa 75,000 to 23,000 items) were still highly coveted by the American Numismatic Society in New York, and by the American Numismatic Association, the powerful national organization of numismatists from Colorado Springs. The fact that we and not they were chosen as depository for this Collection increases our obligation to make the exhibit and official presentation ceremony connected with it a worthwhile event."

A precursor to this work is *The Chase Architrave* (New York, NY: undated, circa 1935), with content provided by Sydney Noe, at the time Secretary and Librarian of the ANS.

This pamphlet documents a representative world portion of the Chase collection, possibly including some of its first pieces ("a set of the original coins has been purchased by the bank and will shortly be placed on exhibition"). The entry dedicated to the U.S. Peace Dollar indicates

"photographic reproduction not permitted by U.S. authorities". Karl Moulton made the pithy observation that the phrase "really dumb" was omitted before "U.S. authorities". In any event, there seemed to be no similar issue when Clain-Stefanelli published the 1979 overview.

Vladimir Clain-Stefanelli. *History of the National Numismatic Collections*. Washington, D.C.: Smithsonian Institution, 1968.

While this is not intended to be a formal inventory of the federal portions of the NNC, it contains much useful information, detailing for example accessions to the National Institute for the Promotion of Science collection c. 1840, a helpful listing of early nineteenth-century donors connected with American numismatics. Certain of the 1790s patterns are illustrated.

T.L. Comparette. *Catalogue of Coins, Tokens, and Medals in the Numismatic Collection of the Mint of the United States at Philadelphia, Pa.* Washington, D.C.: Government Printing Office, 1914.

Davis 271. The best inventory of the Mint collection, listing 1690 American pieces, plus nine plates of American material. Delicacies such as two 1804 dollars, an 1849 double eagle, the gold fifty-dollar piece of 1877, etc., are noted here. The Smithsonian itself referred to this catalog even fifty years later to determine what was supposed to be in the collection. A memorandum internal to the Smithsonian (National Numismatic Collection Records, record unit 359, box 25, dated February 12, 1964) includes a list of "missing papal medals to be located according to the numbers listed on pages 577-597 of the mint catalog of 1914 (418 pieces)".

William E. DuBois. *Pledges of History: A Brief Account of the Collection of Coins Belonging to the Mint, More Especially the Antique Specimens*. Philadelphia: C. Sherman, 1846.

Davis 325. 1 plate, medal-ruled. A table summarizes the Mint cabinet at the time, some 3800 pieces, of which approximately 10% were U.S. issues. There is no specific cataloguing of the U.S. coinage, but this important work describes the genesis of the collection: "The collection was commenced in June, 1838. Long before that date, however, Mr. Adam Eckfeldt, formerly Chief Coiner, led as well by his own taste as by the expectation that a conservatory would some day be established,

took pains to preserve master-coins of the different annual issues of the Mint, and to retain some of the finest foreign specimens, as they appeared in deposit for recoinage. As soon as a special annual appropriation was instituted for this object, by Congress (which was as soon as it was asked), the collection took a permanent form, and from the nucleus above mentioned, has gone on in a continual course of augmentation since. It is now nearly as large as we expect or wish to have it, excepting, however, that specimens of new coinage, domestic or foreign, must be added as they appear."

George G. Evans. *Illustrated History of the United States Mint*. Philadelphia: George G. Evans, 1885.

Davis 379. A very brief history of the mint cabinet and overview of contents. Davis sums up the situation well: "more well known than well written". George Kolbe's November, 2007 sale, lot 796 (\$6900), contained Frank Van Zandt's remarkable collection of 158 various copies of the Evans work.

Jeff Garrett and Ron Guth. *Encyclopedia of U.S. Gold Coins, 1795-1933*. Atlanta: Whitman Publishing, 2006.

The resource of record for the U.S. gold coins in the Smithsonian Institution, containing hundreds of photographs of NNC pieces. A splendid contribution to the subject. Richard Doty: "...the standard guide to United States gold coinage for the foreseeable future".

Cory Gilliland. *Sylloge of the United States Holdings in the National Numismatic Collection of the Smithsonian Institution*. Washington, D.C.: Smithsonian Institution Press, 1992.

Approximately one hundred plates depicting 242 coins. First volume of an intended series of sylloges covering the contents of the NNC, sadly not continued, this covers American private and federal gold coinage from 1785 to 1834.

Elizabeth Johnston. *A Visit to the Cabinet of the United States Mint, at Philadelphia*. Philadelphia: J. B. Lippincott, 1876.

Davis 546. At least one signed copy is known. Johnston seems to have been interested in everything about the Mint except its collection of federal coinage, to which she devotes only three paragraphs. Engraved

plates of the Washington Before Boston, Diplomatic, and Centennial (HK-20) medals are included. This work is now available online at books.google.com.

J. Hewitt Judd. *United States Pattern Coins*. Atlanta: Whitman Publishing Company, 2005.

Davis 548. The ninth and latest edition of this excellent reference contains photographs of some of the unique patterns in the NNC, such as J-19, J-1546, J-1773, etc.

Jeremy Katz. *Numismatic News*, September 28, 2004.

Katz, a young numismatist, was one of the chosen few selected to assist in the dismantling of the NNC public displays in 2004. This article covers Katz's observations and mentions many of the American rarities in the NNC (also see *Coin World*, August 30, 2004).

Robert J. Loewinger. *Proof Gold Coinage of the United States*. New York: Intrinsic Books, 2003.

A coffee-table emission on proof gold, freely distributed to many Heritage clients. Approximately fifty images of proof gold in the NNC, credited to Douglas Mudd, then the NNC collection manager. Superseded by Garrett and Guth (2006), but pleasant eye candy all the same.

Ebenezer L. Mason. *Mason's Coin Collector's Herald*, 1879-1882.

E.L. Mason described the federal portions of the Mint cabinet serially from December 1879 to June 1882. The descriptions are minimal and superseded by Comparette's work. Editorial comments by Mason in the first and last installments add some interest. "Until Congress takes some action in regard to building up and maintaining a creditable display of our country's coinage," he wrote, "so long will other nations occupy an advance position as Numismatists, and the United States remain in this matter far behind the nations of the old world, and private citizens of the new."

Francis Pessolano-Filos. *The Assay Medals and the Assay Commissions, 1841-1977*. New York: Eros Publishing Company, 1983.

Davis 829. The large majority of the assay medals depicted here are from the NNC (some are from the ANS).

Peter K Shireman. "Barber Halves at the Smithsonian." *Journal of the Barber Coin Collectors' Society* 15 (no. 3): 13-16, 2004.

Description of Shireman's visit to the NNC in May 2004, with evaluation of the more than one hundred Barber half-dollar specimens contained therein.

Smithsonian Institution. "NMAH | Legendary Coins & Currency."
<http://americanhistory.si.edu/coins>

This is a photographic record of approximately fifty items in the Smithsonian's "Legendary Coins & Currency" exhibit, many of them classic U.S. rarities.

James Ross Snowden. *A Description of Ancient and Modern Coins in the Cabinet Collection at the Mint of the United States*. Philadelphia: J. B. Lippincott, 1860.

Davis 950. While the non-American portions of the collection at this time are inventoried individually, the author sadly did not do the same for the United States material, instead using the NNC as a vehicle to demonstrate the major types of U.S. coinage. "These little technicalities," the author wrote, "may be important to those collectors of coins who pay more regard to the selfish desire of having something which no one else possesses, than to the historic or artistic interest which attaches to a coin." There are still tidbits here, such as the discussion of a platinum half dollar of the year "1815", thought unique at the time (the Judd reference indicates 1814, and cites two other examples of J-44). The work contains fifteen embossed plates of the American content, not necessarily as useful as engravings or medal-rulings, but at least representing an attempt to embrace new technology.

James Ross Snowden. *A Description of the Medals of Washington; of the National and Miscellaneous Medals; and of Other Objects of Art in the Museum of the Mint*. Philadelphia: J. B. Lippincott, 1861.

Davis 951. 21 engravings, medal ruled. This work enumerates Washington medals, United States military medals, presidential medals, personal medals, and "miscellaneous" medals in the NNC. Snowden wrote, "This work, in conjunction with the Mint Manual of Coins, recently published, completes the description of the objects of interest and curi-

ousity collected and exhibited in the Museum or Cabinet of the Mint of the United States." The "Mint Manual" referred to Snowden's companion volume of 1860, titled *A Description of Ancient and Modern Coins in the Cabinet Collection at the Mint of the United States*, but published with the title *The Mint Manual of Coins of All Nations* on the spine. A medal, Julian MT-23, was issued in conjunction with the inauguration of the Washington Cabinet of Medals, which took place February 22, 1860. One is similarly reminded of the first steam press coinage medal, Julian MT-20, also bearing Washington's birthdate.

Saul Teichman. "The National Numismatic Collection of the Smithsonian Institution." <http://uspatterns.com/smitin.html>

A listing of 485 patterns in the NNC, many with images.

"United States Mint Collection." Typescript, National Numismatic Collection Records.

An 84-page typed listing of accessions from the U.S. Mint, dated from 1884 to 1964. Located in the National Numismatic Collection Records, Record Group 359, box 25. Among the federal coinage, this document primarily lists the annual accession of the current year's coinage into the NNC. For 1933, two double eagles are noted, this accession being made October 30, 1934 ("1954" is given, but this is likely a typographical error as the surrounding entries are entered in chronological order).

How to Succeed in Numismatic Publishing (by Really Trying)

Dennis Tucker

Scratch the surface of the average hobbyist, and chances are you'll find someone who loves to read; you might even find a writer underneath, or an author, or both.¹ Working in the publishing industry, I get asked plenty of questions about how to break into print — how to go from unpublished amateur writer to honest-to-goodness capital-A “Author.” There is no magic ticket into the ranks of big-time authorship, no guaranteed way to become a famous writer, but I can map out a path to get you started. The rest depends on your talent, business savvy, and determination.

To begin, we should acknowledge two workhorses of literary conventional wisdom: “find a niche” and “write what you know.” The first you’ve already done: numismatic literature isn’t the smallest of niches, but it’s fairly well specialized. (I used to write for a radio show broadcast from Fulton, New York. The owner of the station was the world’s expert author on antique outboard motors. Now *there’s* a niche! You chuckle, perhaps, but he’s written nearly a dozen books and is widely known as the Q. David Bowers of that field.) The second, “Write what you know,” is a necessity.² You have the best chance of being

1 What’s the difference? Some might say an author is a writer whose book has actually been published. Or maybe a writer whose books actually sell? From a contractual standpoint — as defined by a standard publishing agreement — an “Author” (capital A) is the person who provides a manuscript to a firm that publishes it. To the U.S. Copyright Office, an author is someone who translates an *idea* into a fixed, tangible expression and who therefore owns the copyright to that expression (the common exception being in a work for hire).

2 Caveats to “write what you know”: 1) You don’t want to write “what everyone else also knows” — unless you’ve found an interesting new way to present it, or can shed new light on the subject. 2) Even though you know your subject matter, you should always vet your manuscript: offer it up for peer review. Numismatics is as much a science as an art (some would say purely the former). Your facts and conclusions should be analyzed before publication, rather than criticized after.

published on a topic you're thoroughly conversant with. Your passion will shine through and will engage your reader (if you're also a good writer). Also, you're more likely to be versed in the field's latest literature. Nobody wants to read an unimaginative rehash of Breen's work on colonial coppers without an ounce of post-1988 research thrown in.

Earlier I used the term "publishing industry," and I chose those words deliberately. If you cringed when you read them, fear not. I prefer "the hobby community"³ to "the coin business" or "the numismatic industry"; I recognize that we belong to a rich tradition and a fraternity/sorority with intellectual and artistic foundations. However, publishing is fundamentally a business endeavor. Books are written, and books are sold.⁴ If you're approaching an established commercial publisher with your well-written, flawlessly researched, and engaging manuscript, at some point you'll have to convince someone — an acquisitions editor, a sales manager, a publishing director — that it will actually sell. Rarely will a publishing company be willing to simply break even, and more rarely still will it welcome a loss. There are salaries to be paid, paper costs money, and printing presses don't run for free.⁵

Here are some tips on how to convince a publisher that your manuscript will make a good addition to its sales list. (Note that I didn't say, "...will make a good addition to the canon of numismatic literature." Often the latter will encourage the former, but remember that the goal is to sell books.⁶)

3 A term championed by Clifford Mishler.

4 Without normal market forces to sustain it, publishing would be the exclusive vanity-press domain of the wealthy and leisured.

5 I've had people offer me a manuscript with an impassioned, "I don't care if this book makes a single dime. I just want to share my research with the hobby." Trust me, no commercial publisher wants to take on a project with that attitude. It's like saying, "I don't care about the thousands and thousands of dollars you, the publisher, will invest in editing, design, layout, typesetting, paper, press time and labor, marketing, warehousing, and distribution. I just want to tell the world about my coin collection!" There are far cheaper ways to do that, the Internet being one.

6 If I had a Buffalo nickel for every "great new book idea" I've been pitched, I'd be able to bankroll a small herd. Everyone has a pet topic: countermarked half cents; nineteenth-century apothecary scrip of the Oswego River; trade dollar chopmarks that look like famous celebrities. (One of my pet topics: portrait medals of the German Kaiserreich.) A commercial publisher will want to know that the market will absorb more than a couple hundred copies.

BUILD A PLATFORM

In publishing, a “platform” is a foundation from which an author can promote his work to an established community of readers. With a platform, a writer brings an audience to the publisher, in addition to a manuscript. A platform might be a radio show, a weekly newspaper column, or a lecture circuit. Platforms have long been a factor in publicity/sales strategies in smaller publishing niches, but the concept has also blossomed in mainstream fields such as cooking (think Emeril Lagasse), personal finance (Suze Orman, Dave Ramsey), and political expression (Al Franken, Rush Limbaugh).

Obviously, large-scale mass-media platforms are out of reach to most numismatic writers. But other venues exist. Targeted web sites or blogs, for example, are perfect for building a community of readers. They offer an affordable soapbox, with low financial and technological barriers to startup. Presentation doesn’t need to be fancy; for example, until recently the Numismatic Bibliomania Society’s newsletter, E-Sylum, was a stripped-down, text-only affair with uncomplicated formatting — yet it’s grown into one of the best publications in numismatics today, eagerly anticipated every week by more than a thousand devoted readers.

Most of the larger numismatic conventions offer opportunities for speaking engagements. These are fine platforms for making your voice heard within the hobby community. The American Numismatic Association’s annual conventions have their popular Numismatic Theatres, and shows put on by Florida United Numismatists and the Baltimore Coin and Currency Conventions always sponsor educational talks. Take advantage of these “sidebar” opportunities; while not necessarily directly related to writing, they put you in front of interested collectors. You’ll get a feel for the questions people ask, what audiences respond positively to, how to hone your message, and new directions you might take in your research.

For a numismatic writer who wants to become book-published, another solid way to build a platform is to write for hobby publications — and luckily, our hobby has its fair share. Many good-sized ANA clubs publish a monthly or quarterly newsletter. Regional organizations such as FUN and the California State and New England numismatic associations also have magazines. Specialty clubs publish their own journals: the *Token and Medal Society Journal*, *Pennywise* (journal of the Early

American Coppers Society), the *Civil War Token Journal*, *Paper Money* magazine, and many others await your submissions. Work with their editors and listen to reader reaction; this will strengthen your experience as a writer. When the time comes, you'll be armed with a substantial list of articles to show a potential publisher. You will, in effect, already be a published writer — don't underestimate the weight that carries.

PROVE YOUR WORTH

Consider this hypothetical situation: you've written a fascinating and extensively researched manuscript, and you've approached a publisher. The same day, another manuscript on the same topic lands on the publisher's desk, equally well written and carefully researched. You and the other writer boast similar platforms. What might tip the balance in your favor? All else being equal, the writer with a record of past book sales will definitely have the advantage.

This might seem like a classic Catch-22. Am I saying that you can't get a book published without already having a book published? Not exactly. But having a proven track record of past sales will serve you well. Here's how to do it.

In the past, "self-publishing" typically meant either sending your manuscript to a vanity press (paying them a fee to produce and print your book), or hiring freelancers for the creative work (design, layout, typesetting, etc.) and then making arrangements with a local printer. In theory, in exchange for taking on more of the risks, costs, and burdens of publishing, you would also pocket more of the profits. In reality, both avenues often led to the same place: the author's basement, stacked with cartons of unsold books.

Today the self-publishing business model is different. Vanity presses ("author mills") still abound, but for the ambitious writer, digital print-on-demand (POD) technology offers a better opportunity. It also removes the major barriers faced by yesteryear's self-publisher (namely, expensive production, warehousing, and distribution). With POD, you still take on many of the traditional responsibilities of the publisher; for example, in addition to writing the book, you'll have to hire a designer and/or typesetter to lay it out (or do it yourself). Once the laid-out book files are converted to PDF, you upload the files to a POD provider such as BookSurge, Lulu.com, Xlibris, or iUniverse. From that

point your main concern is getting the word out to potential buyers. (Public relations, marketing, and advertising are outside the scope of this article, but there are plenty of instructional resources out there.) A collector reads about your book in a press release or hears about it from a friend, goes to your web site, orders the book online, and pays for it, and then your POD provider prints it, binds it, and ships it to the buyer. With print-on-demand, each book is physically created *after* it's ordered, not before (no cartons in the basement!). You set the retail price. In exchange for printing, binding, and distribution (and possibly some low-level marketing), the POD provider takes a flat fee per sale, and/or a percentage.

This is a very high-level overview of the POD process. The point is that you can become a published author, and build up a track record of sales, before you approach a big commercial publisher (who can take your career to the next level).

STATE YOUR CASE PROFESSIONALLY

Your book proposal should be clean, professional, and focused. Include a cover letter. Succinctly spell out your name and contact information (address, phone, fax, email), the proposed title of the book, names of any contributors (research assistants, consultants, valuation contributors, et al.), the intended audience of the book (be specific; saying "everyone" will mark you as a rank amateur), a brief analysis of current competition (similar books on the market, standard references), desired format if any (trim size, binding, illustrations, etc.), a brief autobiography, and bios of significant contributors.

In your proposal, address the following questions:

1. Has your proposed book been published before? If so, give details (date, publisher, format, print run, quantity sold, who currently owns the copyright).
2. How will your book be superior to others in the same subject field?
3. What is your anticipated production timeline? How long do you need to finish your manuscript (write text, gather illustrations, compile data)?

If you've already written your manuscript, and you're comfortable sending an unsolicited copy (or if a copy was requested by the publisher),

follow standard industry guidelines: print on high-quality $8\frac{1}{2} \times 11$ paper; use a 12-point standard font (many publishers have specific preferences, such as Courier New or Times New Roman), flush left (ragged right), with paragraphs indented; double-space your text, with one-inch margins; number the pages; put your name and the title (or an abbreviation) on each page. Include a cover page with your name and contact information, the book's title, and a word count (and/or character count).

IN CONCLUSION

If you want to be a published numismatic author: find your place in the hobby community, write about what interests you, get the word out, present yourself professionally, and think like an entrepreneur. To break it down even further:

1. have fun with the hobby, and
2. take your writing seriously.

I look forward to reading your new book!

Help Promote the Numismatic Bibliomania Society

Howard A. Daniel III sets up a club table to represent the Numismatic Bibliomania Society (and the International Bank Note Society, Numismatics International, and the Philippines Collectors Forum) at both of the annual American Numismatic Association events and at the International Paper Money Show.

The Asylum and NBS membership applications are given to numismatists interested in the society from the table. Journals and applications for the other societies are also given out.

There are also world bank notes and world coins to give to young and new numismatists in a packet which includes a consolidated membership application form for all four groups. References are given to numismatists but especially to teachers and scout counselors, for them to use with their students and scouts.

Howard always needs volunteers to staff the table and needs your unwanted references, world banknotes, and/or world coins. Please contact Howard at hadaniel3@msn.com to make the donation arrangements. The best method to get them to him is to take them to one of the three shows, otherwise, you can mail them to him. Howard can also send a thank-you letter to each donor which will document their donation for tax purposes.

Self-Publishing Has Been Quite an Adventure

Roger deWardt Lane

Four months ago, I decided to become my own publisher, using the print-on-demand service of Lulu.com. Three years earlier, I had signed up with this Internet vanity publisher. I had briefly looked at some of their FAQ. Now, I googled “print-on-demand” and confirmed what I had thought myself, that Lulu was considered a good Internet self-publishing service, and probably the largest.

The site is easy to use. To start, you select your title and the format (black-and-white or color, page size) and enter a page count. They tell you what one copy will cost and the shipping choices you have (UPS or US Postal Service media mail) when you buy your first copy.

Next, you upload to the website the content of the book in PDF (Adobe Acrobat/Reader) format as one large file. In my case, it was 51.2 MB and took about 64 minutes over my DSL connection. The first time I uploaded the file, everything stopped after one hour, incomplete. This turned out to be as a result of my laptop going into hibernation after one hour. A quick modification of the power settings control panel fixed the problem, but don’t forget to turn hibernation back on after you get a successful upload.

The website’s software checks the content as uploaded to make sure the necessary fonts are embedded. I had one problem, an unknown symbol font. It took quite some ingenuity to locate it and correct the font. I did it by uploading separately each of the 101 chapters in PDF. Each file was OK until I got to the United States chapter. Next, I needed to find out on what page there was a non-embedded font. To do this, I separated the file of 21 pages into 21 files of one page each. These were fine until I got to page 17, which had the problem. I still could not see it until I noticed that the coins listed had arrows at the date. The arrows are from a symbol font set. Replacing the arrows did not fix the problem,

though, until I realized there was a space between the date and the arrows. Checking this, I found that one of the “spaces” was from an old font set that was not embedded. This detective work resulted in a file that uploaded entirely correctly.

Next, you step through a program to design the cover. I will not go into the details, as you can do it over and over until you get it to your liking. I used a template to start, selected a picture of myself for the back cover and wrote a short autobiography.

The cover was perfect on the first draft. The 600 pages came out just as they appeared in Acrobat on my PC. Black and grays in the grayscale pictures were fine. You do not have any choice of paper, but this is understandable, considering the production costs. If you desire better quality, a short-run regular printer would be superior but, I am sure, would require a larger initial investment.

At this point in the project, you have designed the cover, uploaded your text (with all fonts embedded, pictures placed in the text, blank pages at the beginning and end, and a page count divisible by 4, or extra blank pages will be added at the end). I learned about the details of what pages belong at the front of the book from reading the *Chicago Manual of Style*.

I ordered my first proof copy on May 16, 2008, and received it in less than two weeks. The cover was perfect, the contents looked good (until we started checking for typos), but in one chapter there was some kind of computer translation problem that left short heavy vertical lines on a dozen pages. The export of my file from the program PageMaker to Acrobat caused this problem. It was corrected by moving the project from my old PC with Acrobat 5.0 to my new laptop PC and a later version of Acrobat 7.0

Correcting the typos required the help of a good friend who looked at each page and e-mailed me notes on the words or sentences that need fixing. He certainly earned the first good copy that I gave him as a gift. Thanks, Steve! Even the page numbering had a problem, but was soon corrected. Then the corrected files had to be assembled in Acrobat and a new master file uploaded again to Lulu.com.

Everything looked good: covers, contents... so I ordered another proof copy. It arrived again in less than two weeks. However, something went wrong on the back cover (font and color of ink had changed from

white to black). I had skipped the step of downloading the cover file back to my PC and printing out a proof copy. As I learned, the website's software resets your selections occasionally, and you have to go back to correct the font and color selections. This is all part of the learning curve on any software, until you become proficient. On this order that was again shipped by USPS media mail, minor damage of the book occurred, as a bumped corner. The packing and shipping box was the same, but the handling may have been less careful.

Correcting the cover errors was now easy for me; I used the same 52-MB file by copying from the archived files on Lulu.com to the new project. Each major change requires a new project number. So I ordered a third copy. This time, it cost more as I had it sent by UPS. It arrived in about the same time as the first two copies, but in perfect condition. *The Encyclopedia Small Silver Coins* was presented to my numismatic friend Richard, who was the first to order a pre-publication copy.

Now that Lulu.com had correct files, it was able to take a dozen orders for my coin friends. Lulu took about the same time to produce and ship the order of ten copies as before. They arrived in great condition in two large heavy-duty boxes. The books were identical to the first good copy.

The first dozen copies were set up as a private account. Lulu reduces their per-copy charges for an order of ten copies or more. In addition, shipping was much more reasonable. This allowed me to set a special pre-publication price for my first sales. I made enough on them to pay for an ISBN number for the softcover edition.

The ISBN number is all handled via Lulu.com and the order form you fill out on the Internet. For \$99.95 and in about four days, Lulu.com sends you the ISBN number, which you must add to the copyright page; you then re-upload the modified file and set up a new project open to the public. Lulu will add the number and the bar code to the back cover of the book. Again, be careful of the cover design. The procedure worked like clockwork. Then they require the purchase of another proof copy. If all goes well, you are now a published author with your book for sale both via Internet and potentially at your favorite bookshop. Lulu.com gives you a personal page featuring your book, with a short description that you provide and the price. Google immediately picks up this page.

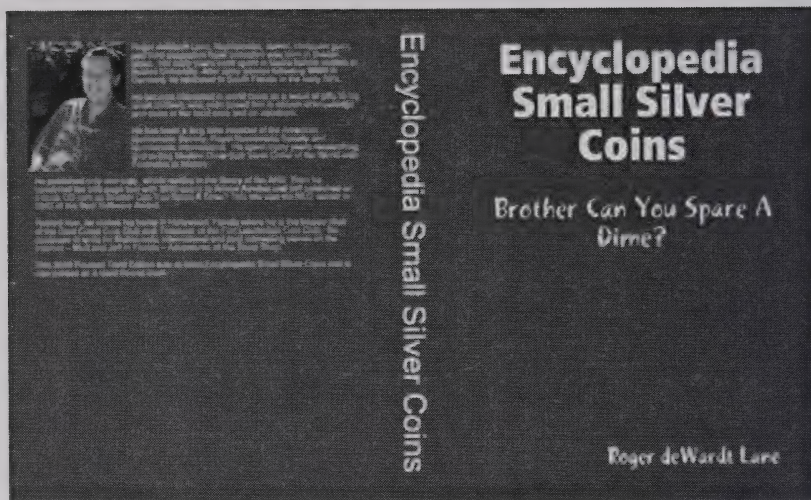


Figure 1. The cover of my self-published book.

THE TIMELINE OF BECOMING A PUBLISHED AUTHOR

In writing this article, I have started from the most recent part of the story — May to August 2008. There's much more, though, to how my book came into being.

Starting the collection

About forty years ago, I first became interested in collecting coins, after buying a few modern mint sets for my children. I had been at COBOL computer programming school for two weeks, in Dayton, Ohio. There was a large department store near the hotel. After adding a gold charm for my wife's bracelet, I noticed they had a coin and stamp department. I had collected stamps as a young person; coins were totally new to me.

So, on my return to Florida, a weekly routine started. Saturday afternoons, I would take the children around to different coin shops to look for foreign coins. My first collection was 100 VG crowns, because a dealer told me, "Be careful you do not get a counterfeit. But if you buy a circulated coin, it will not be a counterfeit." Did I have a lot to learn!

My six-year-old son was adding to his collection from the junk box at ten cents each. My ten-year-old daughter found that with her limited allowance she could collect small silver coins for about a quarter each.

Thus started the Dime-Size Silver Type Set of the World. After about a year the kids gave up the hobby, although my son did exhibit at the ANA convention when it was held near us and won a second-prize medal.

The childrens' collecting interest soon waned, but Dad was hooked on coin collecting. I also was interested in becoming a numismatist. Reaching out for a sponsor, I applied for membership in the American Numismatic Society and the Royal Numismatic Society (London), and at the time was a member of the ANA and FUN, plus the local coin club — Gold Coast Coin Club of Hollywood, Florida. By attending the club meetings, I soon learned about grading and the often-quoted saying, "Buy the book before the coin." So I started my numismatic library, by sending for many new books as they were published, from all around the world, amounting in time to over a thousand titles.

Since I had taken over my daughter's world dime-size collection, one summer I sorted out all the duplicates. To my amazement, most were of different dates. Turning to the national catalogues, I was able to find date listings.

Starting the manuscript

Once a type coin was identified, a page of three-ring binder paper became the first draft of what was to become nearly a lifetime endeavor. Using a 16-power loupe, the portrait, inscriptions, and legends were described. Date listings were added. The mint was identified, usually from the national catalogues along with the mintmark. The edges were identified as plain, reeded, or sometimes with the unusual "safety edge". Designers' and engravers' marks were also listed. This was almost a never-ending project. For nearly fifteen years this pen-and-ink cataloging continued, filling four binders, often rewriting as new information was found, both from personal study of coins added to the collection and from magazine and other articles.

Next came a very interesting research task. In the next few years, I purchased several old (c. 1850 to 1900) encyclopedia sets. The price was just a few dollars as bindings were in very poor condition. I would look at or read each page for stories or information contemporary with the coins from a country or mint city. Over a dozen of these American or British encyclopedias were used for this part of the anthology. I

called these short paragraphs or stories “footnotes” in my manuscript. Then I consulted old travel, geography, and history books to add to the footnotes. The same sources provided illustrations of the people, cities, or countries.

Computers and formats

My profession as an accountant was very much involved with early computers. First I had an Apple II 64k and a year later my first IBM PC. By this time I had transcribed 300 pages, of what turned out to be a 900-page first draft. A genius young student, using our company mini on a weekend, converted the first part from AppleWriter II to WordStar for me, by writing a custom program. It took me another year to transcribe the final pages.

For scanning the coins, the first two scanners I used were hand-held. Did you ever try to hold a “pen” steady enough to take a picture? Finally, I purchased the a brand-new \$850 flatbed scanner. Using Corel software, I produced 600-dpi grayscale TIFF scans of most of the major type coins.

For the next dozen years, the document was upgraded from one new computer to the next: IBM PC, Taiwanese IBM clone 286, Compaq 386 PC with removable discs and Windows 3.1, then a Compaq with NT 4, again with removable discs. In 2000 I purchased a Dell workstation. I still use this computer, now with a replacement HD, networked and connected to the Internet by DSL. For backup I use a 80GB external HD. All the latest files are now placed on a 2006 Toshiba notebook.

Just like the frequent upgrades of the equipment, the software changes rapidly. The early drafts were in MS-DOS programs. In 1990 I purchased Aldus PageMaker 3.0 and used it for my manuscript. Then in 1994, Aldus merged with Adobe. PageMaker went through many versions: 5.0, 6.0, 6.5 (which did not work well), then 7.0 in which Adobe got it right. I still use this version on two of my computers.

About this time, I solicited the help of a long-time friend, Alan Craig. He is a numismatist and author of numismatic books and was a professor at Florida Atlantic University. I printed out the first 100 or more pages and passed them on to him at one of our coin shows, where he was a regular dealer. Alan was quick to get the papers back to me, like any good professor correcting them for a student. This was all he did,

but the questions and suggestions he presented gave me new direction. He got me thinking more clearly on how to continue this project. Also, from then on I would use the spell-checker and grammar-checker of the word processor.

Another significant contribution Alan made was when he remarked, "It's too long." Definitely agreeing, I set out to change the page layout to two columns and take out all extra blank lines and white space. The final published book ended with just 600 pages. Changing to the two-column format lent itself perfectly to placing the coin images at the head of many pages. The pictures could be stretched to fit the column space closely. I finished this exercise by printing two copies of the now-completed manuscript on my laser printer. It gave me great pleasure to present one copy to the American Numismatic Society in New York.

I wanted very much to produce the book on a CD-ROM, but the cost seemed prohibitive: one established numismatic software firm offered to burn 1,000 discs for an up-front cost of \$7,000. So I gave up this plan at the time. My manuscript was finished and all 600 pages edited in PageMaker, stored on a half-dozen removable discs. I had a copy on my hard drive for personal reference. Adobe added the ability to export the files to Acrobat. I was able to save the Acrobat files on my hard drive too. A breakthrough came when I bought the new computer was in 2000. It came with two CD drives, one able to burn CD-ROM data discs.

This was followed in 2002 with my first self-published CD-ROM discs. Disc 0001 was sold at a club auction for \$40, and a few others were presented to the ANS, ANA, and NI. A good friend numismatist who is a computer expert helped me with a menu and autoloader, and I made a few corrections to the data. The result of this revision was a much better CD-ROM. Several copies of the 2003 edition were again sold locally and on eBay for about \$10 each. These discs had a 64-coin slide show with music: the 1932 recording by Rudy Vallée of "Brother Can You Spare a Dime?" A price guide was also included with my indication of rare or scarce coins.

I talked with several author friends about publishing a paper version of the book. Everyone thought the subject was too specialized. In October 2007, I was reading a news e-mail titled "The Day the Music Industry Died," about musicians giving away their music as free down-

loads on the Internet. An idea popped into my head. Why not give the contents of my book to the numismatic hobby as a gift to coin collectors around the world via the Internet? Before the day was over all 101 chapters were posted in PDF on my web site. Within the first week, it received over a thousand hits from dozens of countries around the world. In the next six month this total exceeded 15,000 hits and over fifty countries.

When the printed book became available from Lulu.com in August 2008, the forty-year project was completed. Next to the four handwritten manuscripts of the first draft, my numismatic library has the two very large binders with the 1997 first copy of the first edition of *Brother Can You Spare a Dime?* (the original title), a couple of master CD-ROMs of the second edition, a hardbound copy of *Encyclopedia Small Silver Coins* (new title of the third edition), and a softcover edition of the same.

Over the same period, I have built the only date collection of all dime-size silver coins of the world from the mid-1850s to 1970. It is not complete and I am not sure it ever could be. The collection contains somewhat over half of all specimens, excluding the United States, with many key coins as depicted in the book. It has long been my desire to see the collection go to a numismatic museum; I think I would need a benefactor or grant to fulfill this wish.

Thanks again, to my numismatic friends, the ones who encouraged me along the way. Many are named in this article or the book introduction, but two were overlooked in the earlier acknowledgements; Chet Krause and Cliff Mishler. Thanks Chet and Cliff.

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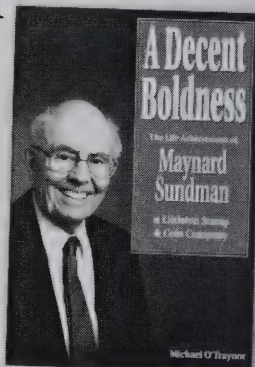
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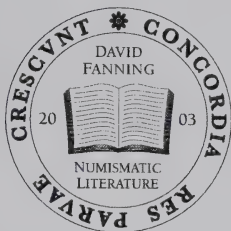
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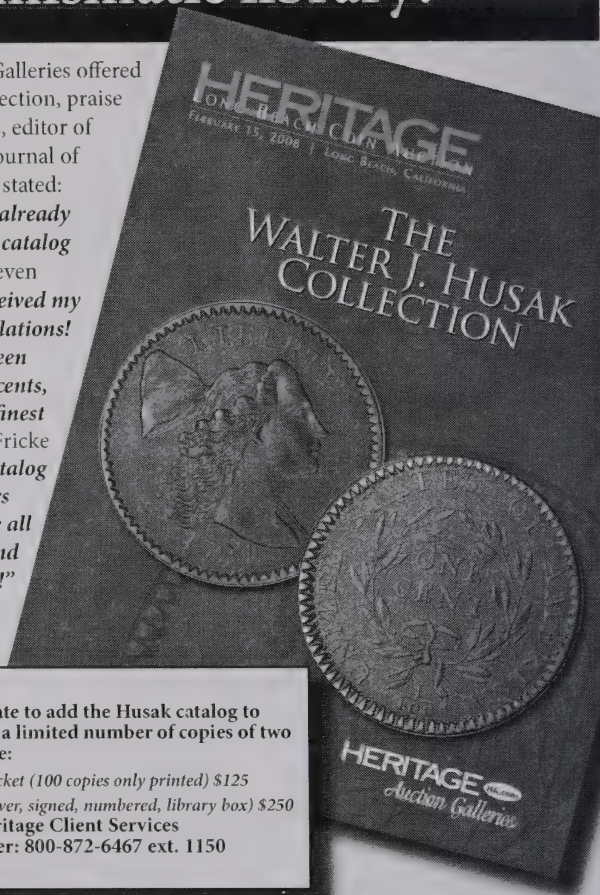
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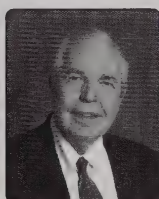
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**BRITISH
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and their values



Christopher Eimer

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OF THE
DUKE OF WELLINGTON**

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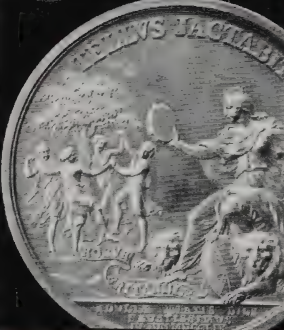
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Volume 26, No. 4

October-December 2008



Lettered Edge



Newsletter of the Bust Dollar Club Spring

DID YOU KNOW THAT

...in the literature of the last century early dollars are called "dollars of our daddies", according to Bowers?

... Jules Reiver well inventories of early collections to assist research on a revised table of early dollars. shares some of his findings beginning on page 2.

...a '95 dollar struck over a '94 dollar has been identified by Walter Breen? Only one example is known. Breen speculates that the reported mintage of '94's (1758 pieces) is the number of acceptable specimens in a striking of 2000 pieces. Some of the unacceptably weak strikes could have been used as planchets for '95's instead of going to the melting pot. (see pages 6 and 7)

It is a real pleasure the Bust Dollar collectors be nice to get to know each other and be able to share our knowledge and collecting experiences. Nobody knows how many of us there, it is generally felt to be a small, but select, group.

At our first meeting, March, some ten of us spent a pleasant day discussing future plans of this club, and Bust Dollars in general.

As in any project of this kind, each member will get out as much as he puts in. Each should write a letter, and just a few comments for the letter. Any ideas for club projects would be especially welcome. Suggestions for future meetings, places and topics, would be welcome.

Our next meeting is scheduled for Baltimore on April 16. Details to be found elsewhere in this issue.



“Nullus est liber tam malus,
ut non aliqua parte prosit.”

*(There is no book so bad
that at least some part of it
might not be useful.)*

Pliny the Younger
c. 103 AD

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The Asylum

Vol. 26, No. 4

Consecutive Issue No. 102

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Front Cover: a Bust dollar (1795 obverse struck over 1794 reverse; courtesy of Heritage Auctions) superimposed on an issue of *The Lettered Edge* which discusses that piece.



From the President

This issue is reaching you a bit late due to the need to scour for material to fill it out. NBS should never need to "scour." We have a large and obviously literate membership; the hobby is replete with untilled or underplowed fields; and we are blessed with a superb editor.

You may be under the impression that *The Asylum* only wants long, scholarly articles. We like these, to be sure, but we also welcome insights in a more compressed form. Virtually every member who reads these words owns books that have been annotated with the wisdom of collectors past. Many of you are versed in obscure subjects, whether it may be Steigerwalt fixed-price lists and their content, the evolution of scholarship on pattern coinage (or large cents or Gobrecht dollars), biographical details concerning your favorite name from the past, etc.

We are book lovers in an era when new books are being published at an accelerating rate. This is where our membership can surely shine. We all need to know which new offerings we absolutely must own and which can safely be forgotten. All of us can help make by sharing our knowledge of numismatic literature. *The Asylum* does not traffic in green stamps, but we do offer our authors a year's supply of ink and quills.

John W. Adams

Overview of Wayte Raymond's *Standard Catalogue of United States Coins*

P. Scott Rubin

In 1934, one of the twentieth century's most important numismatists published a book that would have a lasting effect on the hobby. Wayte Raymond was one of the most influential collector-dealers the United States ever produced, not only by what he handled but by the way he did business. The *Standard Catalogue of United States Coins* was not the first or the last publication produced by Mr. Raymond. However, it was the one that led to a change in the way American coins were collected and viewed by the general public.

This catalogue was a yearly book of US coins with not only pricing but also facts about mintage and rarity, and including not only regular issues but colonials, patterns, tokens, and in some years currency and encased postage. The average collector now had one place to find most of the answers to questions about what existed, how rare it was, and how much it was worth.

In eighteen editions this publication became the book to imitate; in at least one case the imitator improved on the style to produce a still-issued annual coin year price guide, *The Red Book*. There was also another book that took its style and format from the *Standard Catalogue*; that was Scott's *Comprehensive Catalogue and Encyclopedia of U.S. Coins*, issued in two editions, 1971 and 1976.

Following is a overview of what was included in this publication and how it changed over the years.

1935

Starting in 1934, Wayte Raymond compiled and published what came to be known as the *Standard Catalogue of US Coins*. The real name of this publication changed over the years. The first edition was called

Standard Catalogue of United States Coins and Currency. The title page went on with "From 1652 to Present Day", followed by:

Early American Coins, United States Gold, Silver and Copper Coins
 Private Gold Coins, Colonial and Continental Currency
 United States Notes and Fractional Currency
 Confederate and Southern State Notes

This was then followed by the remarks, "Giving the prices at which most of them may be obtained from the publisher. With nearly seven hundred illustrations."

The price of this edition was an expensive two dollars and fifty cents. The first edition was 173 pages long, followed by ads for "The National Coin Album and Binder" on the next two pages. Then an ad for "The Standard Premium List of Rare United States and Early American Coins" and "The Standard Price List of United States Coins", each for twenty-five cents on the next page. Next came an ad for Unique Coin Holders and on the last page was an ad for *The Coin Collector's Journal*, with a subscription price of one dollar for a year, and lastly an ad for the three sizes of "A Pocket Album for Your Paper Money", which cost two dollars, one dollar and fifty cents, or the smallest size for one dollar and twenty-five cents.

1936

In 1935 the catalogue had a hard cover, red-brown in color. The 1936 edition was brown. The front cover of 1935 has a silver border with "Standard Catalogue of United States Coin & Currency" in the upper portion of the cover. The 1936 cover is exactly the same except for the year and the addition in the lower right corner of the date of the edition, 1936, in silver to match the border and title.

The price and the title page of the book remained as in the 1935 edition except that instead of "Compiled and Published by Wayte Raymond" it states "Compiled and Published by Wayte Raymond, Inc." This second edition was expanded to 189 pages followed by thirteen pages of ads for products available from Wayte Raymond, and it had over 700 illustrations.

1937

The third edition was a red hardcover book with the year 1937

imprinted in the lower right corner like the previous year. The title page remained the same apart from the year change and it now lists Wayte Raymond as Editor and three people as Associate Editors: F. C. C. Boyd, J. G. Macallister, and Leonard Kusterer.

This third edition was expanded to 199 pages, including for the first time mintage records of "Domestic Coin Manufactured by Mints of the United States Since Organization to Include the Year 1935". This was followed by eleven pages of ads, and it now had over 800 illustrations.

1938

The fourth edition was a royal blue hardcover book with the year 1938 imprinted. The title page was similar to the last edition, but the Associate Editors are not mentioned on this page.

Starting with this edition the following page lists Associate Editors and Contributors in a single list of nine names. Those nine were F. C. C. Boyd, New York; J. G. MacAllister, Philadelphia; Leonard Kusterer, New York; Stuart Mosher, New York; Howland Wood, New York; Joseph Barnet, New York; B. G. Johnson, St. Louis; A. A. Grinnell, Detroit; and Harley L. Freeman, Cleveland.

This fourth edition was expanded to 212 pages followed by ten pages of ads, and it now had over 900 illustrations.

1939

The fifth edition was a purple hardcover edition with a new cover design. On the front cover the first line, stamped in gold rather than silver, is "Standard Catalogue of" in a smaller font than the remainder of the title, with all letters on the cover in capitals. This is followed by "United States" on line 2, "Coins And" on line 3, "Currency" on line 4, and "... 1939..." on line 5. For the first time the spine has lettering: "United States Coins & Currency", all in capital letters. The title page is nearly the same as the previous year except that "Distributed by Scott Stamp & Coin Company, 1 West 47th Street, New York" has been removed and the address for Wayte Raymond, Inc. of 630 Fifth Avenue, New York has taken its place.

On the following page the list of Associate Editors and Contributors list has diminished to seven names: F. C. C. Boyd, New York; J. G. Macallister, Philadelphia; Leonard Kusterer, New York; Stuart Mosher,

New York; Joseph Barnet, New York; B. G. Johnson, St. Louis; and Alfred Z. Reed, New York.

Three new areas of coinage are included in the book: Hard Times Tokens, Pattern Coins, and Commemorative Coins. This fifth edition was expanded to 230 pages followed by eight pages of ads, and it now had over 1000 illustrations.

1940

The sixth edition was a brown hardcover edition with the same design as 1939. This volume experienced a major change, though. The title became *Standard Catalogue of United States Coins And Tokens ... 1940...* For the first time "Currency" was omitted. The spine also reflected the change, carrying the wording "United States Coins & Tokens".

The topics now covered were Early American Coins, United States Gold, Silver and Copper Coins, Private Gold Coins, Merchants Tokens, Hard Times Tokens, Pattern Coins, Civil War Tokens, Encased Postage Stamps, and Commemorative Coins. The Associate Editors and Contributors stayed the same as the previous year.

This sixth edition stayed at 230 pages followed by only four pages of ads, and still contained over 1000 illustrations.

1941

The seventh edition was a blue hardcover edition with the same design as 1940. The interesting thing about this edition is the color of the book. This is the same year that the *Blue Book* was first published. Was this color match a coincidence? Keep this in mind when we get to the 1947 edition.

The Associate Editors and Contributors stayed the same as the previous year, as did the number of illustrations. The number of pages expanded to 237, and for the first time this included an index which occupied pages 236 and 237. This was followed by five pages of ads.

1942

The eighth edition was a red hardcover edition with the same design as the previous year. Not much changed from the 1941 edition besides the number of pages, which now numbered 241, followed by only a one-page ad.

The Associate Editors and Contributors stayed the same, as did the number of illustrations mentioned.

1943

No Standard Catalogue was issued in 1943, there was, however, a Supplement. This 16-page self-covered paper edition had this written on the front page: "1943 supplement to The Standard Catalogue of United States Coins and Tokens. Showing changes in value of the most popular United States Coins. Price 25 Cents. Compiled and Published by Wayte Raymond, Inc. New York."

The next page has the following:

FOREWORD

The decision not to publish a 1943 edition of the Standard Catalogue of United States Coins and Tokens was taken some time ago. The editors feel, however, that it is necessary to publish a supplement as there have been many valuation changes in the most popular series. This little pamphlet has been issued at a very nominal price and should bring your 1942 edition up to date.

We have found a small number of 1940 and 1941 catalogues in our stock room and while they last offer them at a low price. The 1943 supplement will be included with each catalogue sold.

For some time we have had a demand for a consecutive list of the later silver coins including mint marks 1892 to 1942. In the supplement we have listed such coins in this way and hope that collectors will find it a convenience.

Copyright 1942 by Wayte Raymond, Inc. New York

The list page of this issue offered past editions at the following prices: 1940 for \$1.00, 1941 for \$1.50, and 1942 for \$2.50, this last edition being still offered at full price.

While no mention of the World War II is made, it is obvious that the war effort caused this publication break. But as we will see, the break did not last as long as the war.

1944

This ninth edition was a gray hardcover catalogue with a few big changes. The title was now shortened to Standard Catalogue of United States Coins... 1944... and the spine stated just "United States Coins". The

title page of this edition states "The Standard Catalogue of United States Coins from 1652 to Present Day Early American Coins, Coins of the States, United States Gold, Silver and Copper Coins, Private Gold Coins, Pattern Coins, Encased Postage Stamps, Commemorative Coins, Philippine Island Coins, Hawaiian Coins, General Information, Complete Mint Reports."

The price stayed at \$2.50 and the page count shortened to 201, with no ads. A big change was the number of contributors, this time with no associate editors mentioned. Following is the alphabetic list of Contributors: Joseph Barnet, Barney Bluestone, M. H. Bolender, F. C. C. Boyd, Geo. H. Clapp, T. L. Elder, William Evans, Alan W. Faxon, Charles H. Fisher, Wm. A. Gaede, Horace M. Grant, C. E. Green, Fred. Greenclay, Albert A. Grinnell, Lee F. Hewitt, H. C. Hines, B. G. Johnson, J. Hewitt Judd, M. D., James Kelly, S. M. Koeppel, Leonard Kusterer, A. Kosoff, Kenneth W. Lee, Robert H. Lloyd, Lenox R. Lohr, J. G. Macalister, B. Max Mehl, Stuart M. Mosher, H. R. Newcomb, Shepard Pond, James P. Randall, Ira S. Reed, George B. Rogers, William J. Schultz, Norman Shultz, Joseph Spray, Walter F. Webb, Carl Wurtzbach, and John Jug.

1945

The tenth edition is has a light gray hard-bound cover. The spine lettering for the first time now included the year. Two things changed on the title page. Rather than claiming over 1000 illustrations, it now says "With nearly one thousand illustrations", and the New York address has been changed from 630 Fifth Avenue to 654 Madison Avenue.

The list of contributors has some changes. A. E. Beebee, Benjamin C. Dreiske, and Toivo Johnson are new contributors, while Alan W. Faxon, Charles H. Fisher, Albert A. Grinnell, Lee F. Hewitt, H. C. Hines, H. R. Newcomb, and Shepard Pond are no longer listed. The \$2.50 price remains as the size increases by one page to 202, with no ads.

1946

The eleventh edition has a dark blue hard cover. Only two things changed on the title page beside the year of the edition: for the first time since 1934 the price has increased by fifty cents to three dollars, and we are back to "over one thousand illustrations".

The list of contributors has only one change: William Evans' name is not included. With the price increase came an increase in length to 212 pages, with no ads.

1947

The twelfth edition sports a red hard-bound cover. Just like in 1941, when the Blue Book followed, now in 1946 the first edition of the *Guide Book of United States Coins* hit the stores when *The Standard Catalogue* sported a red cover. Years later, this successor to the *Standard Catalogue* would come to be known for its color and be called the *Red Book*. What if Raymond had never changed cover colors? Would the outcome have been different?

Another thing that happened with this twelfth edition was that for the second year in a row the price increased another fifty cents to three dollars and fifty cents. This was probably another reason for the success of the *Guide Book*, which cost less. The title page also included two new areas of information: coins of Puerto Rico and the Danish West Indies.

This list of contributors had more changes. Removed were Joseph Barnet, Geo. H. Clapp, Fred. Greenclay, Robert H. Lloyd, J. G. Macalister, Ira S. Reed, and William J. Schultz. Added to the list were David Bullowa, A. M. Kagin, H. E. MacIntosh, and Charles M. Wormser. Again with the price increase came an increase in the page count to 224, with no ads.

1949

The thirteenth edition with its gray hard-bound cover sported red lettering. For the first time since the war year of 1943 a year was skipped between editions.

The price stayed at \$3.50 and the list of contributors changed again. Added to the list were C. F. Clark & Co., George S. Deffenbaugh, Robert Friedberg, Paul B. Slosson, and C. A. Williamson. Removed were T. L. Elder, C. E. Green, B. G. Johnson, and Carl Wurtzbach. Four more pages were added bring the page count up to 228, with no ads.

1950

The fourteenth edition has a green hard-bound cover and returned to gold lettering. For the first time in the publication's history the price

went down, from \$3.50 the year before to \$3.00.

A number of items were removed from this listing including Pattern Coins, Encased Postage Stamps, Coins of Puerto Rico, and The Danish West Indies. This removal of topics may have been an attempt to compete with the now popular *Guide Book of United States Coins*, which was cheaper. Since it removed subjects the page count also decreased to 184. This may have been a cost-saving attempt by Raymond. Also returning for the first time in a number of years were three pages of ads at the end of the volume.

Another point of note is that for the first time in a few years the List of Contributors did not change from the previous year.

1951

The fifteenth edition with its light blue hard-bound cover saw a number of changes to the title page. For one, the topics included were now listed in two columns rather than in a continuous list with each line becoming smaller, as had been done since its first appearance. Also, for the first time, instead of a street address in New York for Wayte Raymond, Inc., the final heading says "New York, N.Y., U.S.A."

More importantly, the list of contributors has been removed. Instead, a new final page was added with the title "Partial List of Dealers in United State Coins". The list included the company names and their addresses: Arque Bays, West Va.; Bebee Stamp & Coin Co., Ill.; Ben's Stamp & Coin Co., Ill.; Barney Bluestone, Fla.; M.H. Bolender, Ill.; Brown's Coins & Stamps, Okla.; David M. Bullowa, Pa.; Burton's Coin & Curio Shop, Ohio; Capitol Coin Co., N.Y.; C.F. Clarke & Co., N.Y.; Coin & Stamp Exchange, Neb.; Geo. S. Deffenbaugh, Mich.; Benjamin B. Du Bose, Ga.; Elmer's Stamp & Coin Shop, Mass.; French's, N.Y.; Grant's Hobby Shop, R.I.; R. Green, Ill.; Henry Grunthal, N.Y.; Hansan's Coin Shop, Mo.; The Hobby Shop, Fla.; Hollinbeck Stamp & Coin Co., Iowa; Toivo Johnson, Maine; S. J. Kabealo, Cal.; Sol Kaplan, Ohio; James Kelly, Ohio; S.M. Koeppel, Cal.; Kenneth W. Lee, Cal.; B. Max Mehl, Tex.; Milford Coin & Stamp Co., Conn.; New Netherlands Coin Co., N.Y.; Numismatic Gallery, Cal.; Orleans Coin Co., La.; Overton Coin Co., Col.; E. A. Parker, Cal.; Pittsburgh Coin Exchange, Pa.; John K. Pranter, Tex.; James P. Randall, Fla.; Lu Riggs, Ohio; Saturn Stamp Co., N.Y.; Hans M. F. Schulman, N.Y.; Norman

Shultz, Utah; Simon Stamp Store, Iowa; Paul B. Slossson, Minn.; Smith & Son, Ill.; Stack's, N.Y.; Tatham Stamp & Coin Co., Mass.; Watkins Coin Co., Tex.; Walter F. Webb, Fla.; Harold E. Whiteneck, Mass.; Robert F. Wilson & Co., Ohio; O.B. Windau, Tex.; Wittlin's, Cal.; Woodward Stamp Co., Mich.; The World Coin Co., Mich.; Zim Stamp & Coin Co., Utah.

The price stayed at \$3.00 and the page count increased by two to 186.

1953

The sixteenth edition has an orange hard-bound cover and for only the third time a year was skipped. This edition also saw one of the biggest changes for this publication. In the list of contents on the title page, Early United States Coins, Washington Pieces, Early Mint Issues, Proof Coins, Restrikes, Private Gold Coins, and Confederate State Coins were added. Following this was a new statement about the contents in general: "With an important series of introductions and explanatory notes. Giving the average valuations among collectors and dealers as determined by the publishers from many advisory sources. Types and rarities completely illustrated."

The most important difference was on the following page, where the list of contributors used to appear. Two new names were added to the book. John J. Ford, Jr., was identified as the Associate Editor of the edition and Walter Breen as the person who did research for the book.

No price is printed in the book which now contains 231 pages. There are no ads in this edition nor was the list of dealers, which appeared only in the 1951 edition, printed again.

A number of new features were added to enhance the old format, such as notes on each series of coins and a separate section on Proof coinage that not only carried a price for each coin but in most cases the mintage for each coin on the same line. This was the influence of Ford and Raymond in using information derived from research done by a young Walter Breen in the early 1950s in the National Archives.

1954-55

The seventeenth edition with its green hard-bound cover and dual year listing was the last edition that Wayne Raymond would edit. The title

page was identical to the year before it except for the year and edition change.

The format was now set into a style that was more Ford's than Raymond's. The detail of information was from the research of Breen and, I am sure, the editing of Ford.

As stated under the 1953 edition no price was given for the cost of the book. The page count stayed at 231 and no dealer list or ads were contained in this volume.

1957

The eighteenth edition with its blue-green hard-bound cover was only the second time in the publication's history (along with the first edition in 1935) that the year did not appear on the cover. For the first time the edition number appeared on the cover and on the spine in place of the date. The title page also had some significant changes. First, the contents dropped two topics: Philippine Islands Coins and Hawaiian Coins. Second, O. E. Raymond (Wayte Raymond's wife Olga) was listed as Editor in place of Wayte Raymond. It was still compiled and published by "Wayte Raymond, Inc., New York, N.Y., U.S.A." The next page showed more changes: "Editorial Consultation and Supervision was done by John J. Ford, Jr., Compilation and Basic Research was done by Walter H. Breen, and Promotion and Distribution was done by Alan W. Faxon."

As with the preceding two editions, no price is given for the book, and the page count has been reduced by the exclusion of two sections to 224. No ads were included and no dealer names listed. With this edition, *The Standard Catalogue of United States Coins* came to an end.

The Curious Tale of the *Encheiridion ad Illustrandum Interpretationem Abbreviationum in Graecis et Latinis Auctoribus*: The Most Obscure Great Rarity in US Numismatic Literature

Joel J. Orosz

It is the most remarkable American numismatic book about which you have heard absolutely nothing. It is one of the oldest books of its kind, published in 1856, that *annus mirabilis* that witnessed the first US mania for coin collecting. At a mere 12.8 centimeters tall, it is one of the smallest books on anyone's numismatic bookshelf. It remains to this day, more than 150 years after its appearance, the only numismatic book published in the United States to be written substantially in Latin. And certainly it is one of the great rarities in the canon, for nearly fifteen years after its sole appearance at public auction, the discovery copy remains the only known example. And yet, despite this bushel basket full of superlatives to its credit, *Encheiridion ad Illustrandum* remains the most obscure of all of the rarities in the field. It is highly doubtful if even the most knowledgeable of numismatic bibliophiles could have named the title of the book, or its author, even after having been provided with the information above as hints.

It must be conceded that the full title—*Encheiridion ad Illustrandum Interpretationem Abbreviationum in Graecis et Latinis Auctoribus, ita ut in Nummis Utriusque Populi Occurrentium, Diligenter et Fideliter Elaboratum, et Episcopo Approbante Discipulis Collegii Burlingtoniensis, ab ipso Fundati, et Pari Approbatione Discipulis Collegii Sti. Jacobi, in Diocesi Mariolensi, Optimis cum Votis Dedicatum, ab Adolpho Frost, Sacerdote in Sancta Ecclesia Dei*—is not an easy thing to commit to memory. The name of the author, mercifully, is easier to master: Adolph Frost. The publisher and distributor can also be deciphered, even by those who, like your author, “have little Latin and less Greek.” The

book was published in "Burlingtoniae, Neo-Caesariensis" (Burlington, New Jersey), presumably by Burlington College, and "Prosta in Officina Libraria" (offered for sale in the bookstore) of H. Hooker, Chestnut & Eighth Streets, in Philadelphia.

The title can be translated into English as follows: "Handbook for illustrating the interpretation of abbreviations occurring in Greek and Latin authors just as in the coins of both peoples, carefully and faithfully elaborated, and dedicated with the approval of the Bishop to the students of Burlington College, founded by him, and with the same approval to the students of the College of St. James in the diocese of Maryland, with best wishes, by Adolph Frost, priest of the holy church of God."¹

Just who was Adolph Frost? The Rev. George Morgan Hall, in his book *History of the Church in Burlington, New Jersey*, identifies Frost as a priest and a donor to the Episcopal Church. Hall also quotes William Henry Odenheimer, the third Episcopal Bishop of New Jersey, who had this to say in his Episcopal Address for 1865:

In our own Diocese, we mourn the learned yet child-like Adolph Frost, who loved this Diocese none the less though he sojourned in his fatherland, in the fair city of Heilbronn, on the banks of the Neckar. The earlier students of Burlington College will never forget their leader-full of learned lore and priestly zeal; and the little children will wait in vain for the appearance of the gaunt and apostolic looking man who in his morning walks toward the House of Prayer courted their recognition and accounted their mere salutation or caress as a real benediction on his daily work. God's blessing rest on his memory and may we through Jesus merit a share in his lot, who loved so fervently the name and cross of Christ, and illustrated in his daily life of innocence the Master's saying, "Except ye be converted and become as little children, ye shall not enter into the kingdom of God."

Frost was apparently an educator of all trades at Burlington College, for besides his roles as president, priest, and professor, he was also identified as the college librarian in the records of the one of the first national conventions of librarians, held in 1853. Despite Bishop Odenheimer's memory of Frost as child-like, however, evidence exists that the educator was also a bit of a politician.

¹ The efforts of David Yoon in improving this translation are appreciated. We presume that "in diocesis Mariolensi" means "in the diocese of Maryland", based on the reference to a College of St. James, even though this state is normally rendered in Latin as "Terra Mariae".

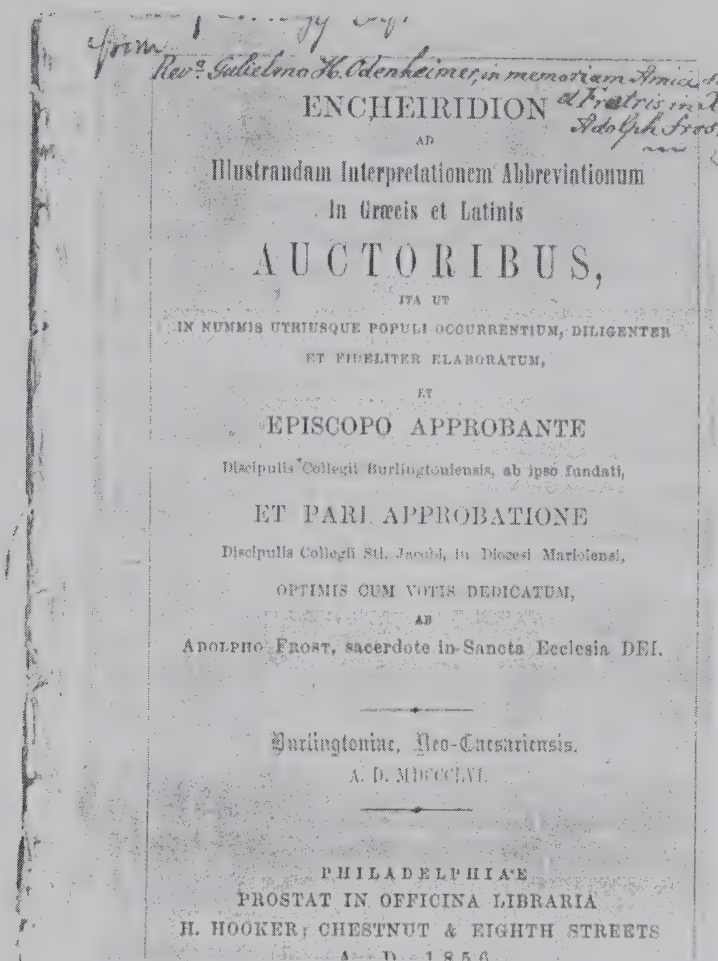


Figure 1. Title page of the *Encheiridion ad Illustrandam*, showing excessive trimming.

On the title page of the discovery copy of the *Encheiridion ad Illustrandam* there is an inscription, or rather the remains of one, for part of it has been trimmed off by a barbarous binder. What is left of the dedication, however, reveals that Frost understood the importance of strategically giving a copy of the book, for it is inscribed to “Revd Gulielmo H. Odenheimer, in memoriam Amici [trimmed] et Fratris in

[trimmed] Adolph Frost." If Bishop Odenheimer's touching eulogy of Frost is any indication, the gift of the book seems to have achieved its intended effect.

Bishop Odenheimer, however, is not the only association value to be found in the discovery copy of the *Encheiridion*, for tipped in to the rear cover is the following note:

Dear friend S.C.B. I send you the little treatise on inscriptions which I promised. Please leave my card for Genl. Sir Fenwick's aid [sic] who called with him to see me. It was omitted in our P.P.C's. Ever aff, yrs, RWD Feb 16/59.

"RWD" was Richard Wistar Davids, one of the *wunderkinder* of American numismatics. He was a veteran coin collector in 1851, at the tender age of 26, when he was the youngest bidder in the room at the Lewis Roper sale in Philadelphia. Davids catalogued the numismatic collection of the New York State Library in 1853, was one of the stalwarts of the Numismatic and Antiquarian Society of Philadelphia after its founding in 1858, and may have gone on to numismatic immortality had he not stopped a Confederate sharpshooter's bullet during the second day of the Battle of Gettysburg. The "Genl Sir Fenwick" mentioned in Davids' note was probably Major-General Sir Fenwick Williams, a Nova Scotian who was knighted for his service during the Crimean War and was Britain's Commander-in-Chief for North America in 1859. The meaning of "P.P.C's" can be found in Victorian etiquette books: it is an abbreviation for *pour prendre congé*, which was used to indicate a polite farewell on a calling card. As for "Friend S.C.B.," the juxtaposition of Philadelphia and Canada here offers the possibility of Stanley C. Bagg of Montreal, a corresponding member of the Numismatic and Antiquarian Society of Philadelphia.²

By 1859, Richard Wistar Davids was socially prominent enough to rate a visit from such an eminence as Major-General Williams, and certainly had the means to make a gift of the *Encheiridion* to Stanley C. Bagg (or perhaps another "Friend S.C.B."). This tells us that Bishop Odenheimer, who lived many years past 1859, did not have enough sentimental attachment to Frost's *Encheiridion* to keep the copy inscribed to him, nor did Davids possess it for long. How many years "S.C.B." owned the book also remains a mystery.

² Thanks again to the editor for his assistance on some of these identifications.

And what of the contents of the *Encheiridion* itself? It begins with an unsigned Introduction and a Foreword written by Frost, both printed entirely in Latin. Next comes a 4-page section on "Roman Coins, and Their Relations," immediately followed by a 12-page section on "General Notices of the Types Occurring upon Roman Coins," both of which, apropos of nothing, are written in English. Finally, within pages 25-60 lie the heart of the book, a key to translation of abbreviations on Roman coins into a random mixture of English terms and fully spelled-out Latin. For instance, we learn that "Con. M". means "Constantinopoli Moneta." The big finish comes on pages 67-90, with "Greek Coins and Their Relations," providing a key to translate the abbreviations on Greek coins into a motley mixture of English, Latin, and spelled-out Greek.

While the contents of the *Encheiridion* may be all over the map, its rarity is unquestionable. It has appeared but once at public sale, at George Frederick Kolbe's *Mail Bid Auction Sale Sixty-Three*, closing October 14, 1995, where it was featured as lot 843. Kolbe noted that it was "...the only American numismatic publication we recall ever having encountered with Latin text. It would appear that a very small number of copies were printed. Unsurprisingly, it is not recorded in Attinelli, Leitzmann, or *The Dictionary Catalogue of the American Numismatic Society*." To this day, the discovery copy, sold in that auction, remains the only known copy.

Although it wins prizes for rarity, the *Encheiridion* will be awarded no titles for beauty. It has been removed from a previous binding, and as previously mentioned, it has been closely trimmed-so much so that it affects both the inscription at the top and the text at the bottom of the title page. Still, it has the dignity and the distinction of being a sole survivor, which trumps the skin-deep attributes of mere comeliness.

Encheiridion ad Illustrandam is a curious tri-lingual survivor of the cradle age of American numismatics, written by a gentle German for a New World audience. Although produced during the flying eagle cent craze of 1856, it sticks steadfastly to Greek and Roman coins. Published in too small an edition ever to make a deep impression upon the coin hobby, it nonetheless comprises an honorable attempt to make Greek and Roman coinage more accessible to US collectors. However, while other books surpass the *Encheiridion* in their value and impact, it is

clear that the *Encheiridion* still has and may always have one distinction: that of being the only numismatic book published in the United States to be written substantially in Latin. In that, at least, as Adolph Frost might have written, it is *sui generis*.

Help Promote the Numismatic Bibliomania Society

Howard A. Daniel III sets up a club table to represent the Numismatic Bibliomania Society (and the International Bank Note Society, Numismatics International, and the Philippines Collectors Forum) at both of the annual American Numismatic Association events and at the International Paper Money Show.

The Asylum and NBS membership applications are given to numismatists interested in the society from the table. Journals and applications for the other societies are also given out.

There are also world bank notes and world coins to give to young and new numismatists in a packet which includes a consolidated membership application form for all four groups. References are given to numismatists but especially to teachers and scout counselors, for them to use with their students and scouts.

Howard always needs volunteers to staff the table and needs your unwanted references, world banknotes, and/or world coins. Please contact Howard at hadaniel3@msn.com to make the donation arrangements. The best method to get them to him is to take them to one of the three shows, otherwise, you can mail them to him. Howard can also send a thank-you letter to each donor which will document their donation for tax purposes.

The Lettered Edge: Newsletter of the Bust Dollar Club

W. David Perkins

An organizational meeting for what became to be known as the Bust Dollar Club was held on March 20, 1977, at the home of Julius (Jules) Reiver in Wilmington, Delaware.

As recorded by Reiver,

For more than six hours, the Reivers, Tencas, Starks, Willasches, Don Eastburn and George Ramont discussed bust dollars, verified unlisted die marriages, the organization of the club, and the useful activities and purposes it could serve.

The purpose of the club was noted:

Sentiment favored an informal collector oriented club which, although to be self-defining, would emphasize the sharing, collection, and evaluation of information about Bust Dollars of 1794-1803.

Names proposed for the club included Bust Dollar Club, Early Dollar Club, Lettered Edge Dollar Club, and Bolender Dollar Club.¹ The name "Bust Dollar Club" was selected. Interim officers were appointed, with Julius Reiver being appointed as Chairman and Robert M. Stark as Secretary.

Issue 1 of *The Lettered Edge*, the newsletter of the Bust Dollar Club, was not published until approximately a year later. The first issue was published in the spring of 1978 and was 8 pages in length. It was photocopied on 8½ × 11" white paper. All issues were on this same size of paper. There was a photo of the obverse and reverse of a 1794 dollar at the top of Issue 1 of the newsletter, as part of the masthead.

The newsletter opened with a column titled, "Did you Know That..." Among the items were these:

¹ Bolender Dollar Club referred to M.H. Bolender's book on early dollar die varieties, *The United States Early Silver Dollars from 1794 to 1803*.

The Lettered Edge



No. 1 Newsletter of the Bust Dollar Club Spring 1978

DID YOU KNOW THAT

...in the literature of the last century early dollars are called "dollars of our daddies", according to Dave Bowers?

... Jules Reiver welcomes inventories of early dollar collections to assist his research on a revised rarity table of early dollars? He shares some of his findings beginning on page 2.

...a '95 dollar struck over a '94 dollar has been identified by Walter Breen? Only one example is known. Breen speculates that the reported mintage of '94's (1758 pieces) is the number of acceptable specimens in a striking of 2000 pieces. Some of the unacceptably weak strikes could have been used as planchets for '95's instead of going to the melting pot. (see pages 6 and 7)

...the spring meeting of the Bust Dollar Club will be held in conjunction with the Maryland State Numismatic Association's convention on April 16? (see page 5)

...Jack Collins is preparing a volume on the '94 dollars including a census of known pieces?

...contributions of articles, notes, and letters about early dollars are welcome for inclusion in future issues of THE LETTERED

It is a real pleasure to greet the Bust Dollar collectors. It will be nice to get to know each other, and be able to share our knowledge and collecting experiences. While nobody knows how many of us there are, it is generally felt that we are a small, but select, group.

At our first meeting, held last March, some ten of us spent a very pleasant day discussing formation of this club, and Bust Dollars in general.

As in any project of this nature, each member will get out of the club as much as he puts in. Each of us should write a letter, article, or just a few comments for the newsletter. Any ideas for club projects would be especially welcome. Suggestions for future meetings, including places and topics, would be timely.

Our next meeting is scheduled for Baltimore on April 16. Details are to be found elsewhere in this newsletter. If you can attend, please make every effort to do so. If not, send your ideas to Bob Stark, so that they can be considered at the meeting. We have some suggestions on record from the last meeting, and it would be nice to get as many ideas as possible. If you have any jobs you would volunteer for, please let us know. We should get some committees operating.

I hope to see you in person at the April meeting. If you cannot make it, please let us hear from you.

JULES REIVER

Figure 1. Cover page of Issue 1 of *The Lettered Edge*. This issue was published in the spring of 1978. All issues were on 8½ × 11" paper stapled at the top left corner. Note the 1794 dollar in the masthead. The coin featured here changed from issue to issue.

...a '95 dollar struck over a '94 dollar has been identified by Walter Breen? Only one example is known. Breen speculates that the reported mintage of '94's (1758 pieces) is the number of acceptable specimens in a striking of 2000 pieces. Some of the unacceptably weak strikes could have been used as planchets for '95's instead of going to the melting pot.

...Jack Collins is preparing a volume on the '94 dollars including a census of known pieces?

This column ended by asking for material for the newsletter: "contributions of articles, notes and letters about early dollars are welcome for inclusion in future issues of THE LETTERED EDGE."²

Other articles and items included a "Summary of Bust Dollar Varieties," a notice that Jules was working on an early dollar census to help update the rarity ratings, a list of die marriages Jules had not seen and would like to see, and obituaries for M.H. Bolender from both *Coin World* and *Numismatic News*.

Issue 2 was published and dated as Fall 1978. The masthead now had a photo of an 1803 Draped Bust, Heraldic Eagle Dollar. With 38 pages in total, this issue would prove to be the largest of the four issues published during the life of *The Lettered Edge*.

Pages printed on colored paper were introduced. A new feature called "Letter Box" was copied on gold paper (pages 25-34 of Issue 2). An article titled "Those Illegal Silver Dollars of 1794-1795", by Robert W. Julian of Logansport, Indiana, was reprinted with permission from *Coins Magazine*, January 1978. The article ran from page 9 to page 24, and was printed on rose according to the editor (looks pink to me!). The balance of the issue was printed on white paper. The use of colored paper for Issue 2 provides a way to determine an original issue from a copy.

The "Did you Know That" column continued on the first page. A notice on counterfeit 1799 dollars was included. A photocopy of a *Coin*

² There is still only one example known of the 1795 dollar struck over a 1794 dollar, as mentioned in this newsletter. It was once in the present author's collection, the author's interest fueled in part by reading about it in *The Lettered Edge*.

As many readers of *The Asylum* know, Jack Collins passed away without publishing his much-awaited manuscript on the 1794 dollar. In November 1997 George Kolbe published ninety-nine copies of the Collins manuscript, titled *1794: the History and Genealogy of the First United States Dollar*, by Jack Collins and Walter Breen.

World article from May 10, 1978, titled "Bust Dollar Club launches publication for specialty" was also included.

This was followed by a three-page article on major types of bust dollars. A letter from Mrs. Bolender in reply to a letter to her from Robert Stark dated March 10, 1978, was copied and illustrated. This was followed by a very informative letter from early dollar specialist and collector Frank M. Stirling. The third letter submitted was from Walter Breen (on the letterhead of First Coinvestors, Inc.). Breen said, in part:

Thank you for the copy of THE LETTERED EDGE. This has to be a hasty preliminary reply as my notes on dollars are in Berkeley (I will write at greater length when I return to the West Coast), but I would like to make a couple of immediate comments.

The letter went on to say:

...A lot of my more recent thought on this series will be found in Lester Merkin's Sept. 1968 catalogue and its sequels; and in the Gilhousen sale of 1973....

The last letter in this issue was submitted by Roland Willasch. It summarized a meeting of the Bust Dollar Club held on April 16, 1978.

Issue 3 was down to six pages in length. It was published in the spring of 1979. Colored pages were no longer used. A 1796 dollar was featured in the masthead of this issue. In "Dear Reader" it was noted that "Russ Mackendrick kindly wrote about us in his April 16, 1979 *New York Times* column!" This *New York Times* column was illustrated on page 3 of this issue.

A letter from Walter Breen was included on pages 2-3, laying out how he would one day sequence the early dollars in his planned book, *Encyclopedia of American Coins: Everything You Always Wanted to Know about American Coins but Never Knew Where to Ask*. As you will note, this title changed somewhat when the book was actually published in 1987. I have not seen this prospective title mentioned elsewhere.

On the last page an article by Theodore J. Venn was included. It was titled, "Are the 'Daddy Dollars' Again Coming Into Their Own?" This had been published originally in *The Numismatist*, November 1921.

Issue 4 appears to be particularly scarce for some unknown reason. A number of sets I've noted only had the first three issues, including the set I acquired from the Ostheimers. Issue 4 is dated Summer 1980.

It is only two pages long. The photo of the 1794 dollar used in issue 1 was repeated in the heading.

It was noted that the editor Bob Stark had other demands on his time. In his absence this issue was published by Jules Reiver. Jules noted that there had been also a lack of articles, notes, or letters submitted for publication.

This issue noted that Jules had seen Jack Collins and discussed his work on the 1794 dollars, and that "he knows of slightly over a 100 of them, and more are turning up." Years later when this manuscript was published by George Kolbe there would be over 130 examples of 1794 dollars included.

Jules discussed a visit with Frank Stirling in Baton Rouge, Louisiana. Jules and Frank studied and discussed a curious 1795 B-6 dollar, which has only three leaves under the first S in STATES as opposed to the four leaves under the first S in STATES seen on all other specimens.

Only one complete set of all four issues of *The Lettered Edge* has appeared at public sale, as far as I can determine. While writing this article, I recalled that a complete set of four issues was offered in a George Kolbe sale, but couldn't remember when. I contacted George. He replied promptly, and thoughtfully included the catalogue description from his Sale 58, May 15, 1994:122:

122 the lettered edge: newsletter of the bust dollar club. nos. 1-4. Delaware, 1978-1980. All issued. 8; 38; 6; (2) pages. Duplicated typescript. 28 × 21.5 cm. Each issue stapled at upper left corner. (25.00)

Very rare. Robert Stark issued this publication to stimulate interest in collecting Bust dollars. Only a dozen or so collectors joined and the club and its newsletter soon perished.

According to George, this lot brought \$65.00 hammer. George also told me that he had sold at auction a set of the first three issues for \$75.00 three years later in his Sale 70, October 11, 1997: 1540. He also noted that he had offered the first three issues in group lots in 1988 and 1990.

George mentions in the May 15, 1994, lot description that "only a dozen or so collectors joined and the club and the newsletter soon perished." This appears to be the situation.

At this time I know of four collectors who have sets, and only two are complete with all four issues. This author has the original Ostheimer

set of the first three issues along with a photocopy of all four issues, including Issue 4, courtesy of Jules Reiver.

I contacted Bob Stark and asked if by chance there were any copies left over. Bob said that he couldn't imagine any old leftover copies lying around. Importantly, Bob noted the following regarding the printing of *The Lettered Edge*:

I had them duplicated here at UD [University of Delaware]. As I recall the copy rules back then, there was a basic charge for 10 copies; additional copies extra. Since there were only a few of us, my guess is that that was the print run. However, memory being what it is, I don't remember #4, for example—I could be wrong.

It is possible that Bob does not recall Issue 4 because it was published by Jules Reiver when Bob was on a leave of absence from his work at the time. Perhaps, as Bob suggests, as few as ten copies were printed of each issue, with only a handful of sets surviving over the years?

Jules sent me a copy of all four issues in November 1996. The issues were a joy for me to read, and provided much valuable information not published elsewhere. In addition, this information provided many “clues” that helped advance my early dollar research.

In 1986, the John Reich Collectors Society (JRCS) was formed, with Jules and Bob Stark being charter members. Six years or so after the last issue of *The Lettered Edge* was published, collectors of the early dollars and other early silver had a new journal and a new club.

I would be interested to learn if any NBS members have a set of *The Lettered Edge* in their libraries, or know of anyone who does. Thanks.

The ANS Library: Up and Running

Elizabeth Hahn

After a short period of transition, both for our recent move and my own recent appointment as Librarian, the American Numismatic Society Library has settled into its new location at 75 Varick Street, in New York City. The library is officially open and fully functional, and the advantage of the new space is that all of the collections are on the same floor, which facilitates use and access. Users that are already familiar with the library collections will find that the organization follows that of the previous locations, with subject sections, periodicals, auction catalogues, and pamphlet files appropriately labeled.

Things to look out for now and in the future include a section of the library devoted to displaying new arrivals, which are updated at the start of each month. A list of these items can also be found on the library website (www.numismatics.org/Library/RecentAcquisitions). A small exhibition space within the library will display highlights from the collections based on varying themes. Again, aspects of this exhibition will be available online and will show images and text of the items currently on display. This first and current exhibition includes photographs of the interiors and exteriors of the three primary ANS Library locations and early acquisitions that show the start and growth of the collections over the decades. The theme of the present display is a look at the long history of the ANS Library, which has closely paralleled the long history of the Society as a whole. In 1859, the library made its first purchase, Henry Noel Humphrey's two-volume work published in London in 1853 with the ambitious title of *The coin collector's manual, or Guide to the numismatic student in the formation of a cabinet of coins: comprising an historical and critical account of the origin and progress of coinage, from the earliest period to the fall of the Roman Empire: with some account of the coinages of modern Europe, more especially of Great Britain*. After

this first purchase, recorded in an elegant script in the first acquisitions logbook, the collections grew exponentially throughout the twentieth century and have culminated in the extensive and excellent resource of over 100,000 items that it is today.

When possible, the library exhibitions will show off examples of plates and/or text that refer to items in the ANS collection. For example, in the current display is the two-volume set of Joseph Florimond Loubat's *Medallic History of the United States of America, 1776-1876*, a well-known work of American numismatic literature.¹ Many of the plates contain medals that exist in examples in the ANS collections, such as the Comitia Americana medal of Commodore Edward Preble (Fig. 1: Loubat, no. 23, p. 135-150, plate XXIV; Fig. 2: ANS accession number 1967.225.531). Loubat's work is therefore of interest not only for the information that it contains in relation to the Society, but also for the greater numismatic community. With interesting items such as these in the library collections, the exhibitions will allow users regularly to learn about items that might have otherwise gone unnoticed.

Some recent acquisitions:

P. A. van't Haaff. *Catalogue of Elymaean Coinage, ca. 147 B.C.-A.D. 228*. Lancaster, Penna.: Classical Numismatic Group, 2007.

Eos Tsourti and Maria Daniela Trifiró. *Sylloge Nummorum Graecorum. Greece 5. Numismatic Museum, Athens. The A. G. Soutzos Collection*. Athens: Academy of Athens, 2007.

Sylloge nummorum graecorum Belgique. Bibliothèque royale de Belgique. La collection de bronzes grecs de Marc Bar. Bruxelles: Bibliothèque royale de Belgique, 2007.

Ghislaine Moucharte et al., eds. *Liber amicorum Tony Hackens*. Louvain-la-Neuve: Association de numismatique Marcel Hoc, 2007.

Tony Hackens (1939-1997) was a professor at the Université Catholique de Louvain, Belgium. He was a Visiting Scholar in Residence during the 1986 ANS summer seminar. This collection of articles addresses five areas of his particular interest, including monetary workshops, metrology, numismatic iconography, coining, and money circulation.

¹ See P. Smith, "Joseph Florimond Loubat 1831-1927," *The Asylum* XXIV/1 (2006), pp. 2-16.



Figure 1. The plate from Loubat's *Medallic History of the United States of America* illustrating the medal awarded by Congress to Edward Preble for his role during the war against Tripoli, in 1803-04.



Figure 2. The Preble medal illustrated in Figure 1, from the collection of the American Numismatic Society (1967.225.531).

Katerina Chryssanthaki-Nagle. *L'histoire monétaire d'Abdère en Thrace (VIe s. avant J.-C. - IIe s. après J.-C.)*. Meletēmata 51. Athens: Kentron Hellenikēs kai Romaïkes Archaïotētos, 2007.

Jennifer A. W. Warren. *The Bronze Coinage of the Achaian Koinon: The Currency of a Federal Ideal*. London: Royal Numismatic Society, 2007.

Emmanuel Azzopardi. *The Coinage of the Crusaders and the World of Islam*. Malta: Midsea Books, 2006.

Comment

On Augsburger's "A Bibliographic Guide to American Content in the National Numismatic Collection"

Leonard Augsburger has done a fine job of collecting many scattered partial catalogues of the American content in the National Numismatic Collection for his article in the July-September 2008 issue of *The Asylum*. To his list I can add Ken Glickman and Bob Lande, "The Smithsonian's California Small Denomination Gold Coin Collection," *The Brasher Bulletin* 14 no. 1 (Spring 2002), pp. 17-30.

When I was researching the second edition of *California Pioneer Fractional Gold* (Bowers and Merena, 2003), I asked Ken and Bob for assistance in checking out the Smithsonian collection of these pieces, one of the two best in public hands and one that was begun in the 1850s. They obtained the generous cooperation of Curator Dick Doty and shared their findings with me, then published a complete inventory giving Smithsonian catalogue number and location, numismatic catalogue numbers, weight, condition, and source of coin (where known). These results were very helpful in improving our knowledge of these pieces, and the Smithsonian collection is cited several times in my book.

Robert D. Leonard, Jr.

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All accepted manuscripts become the property of the Numismatic Bibliomania Society. For more information, please contact the editor.

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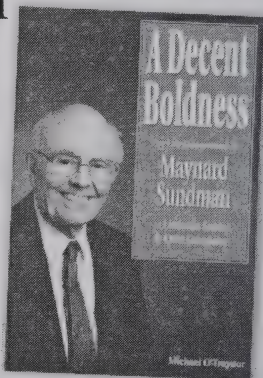


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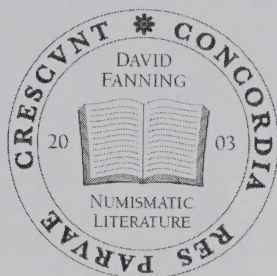


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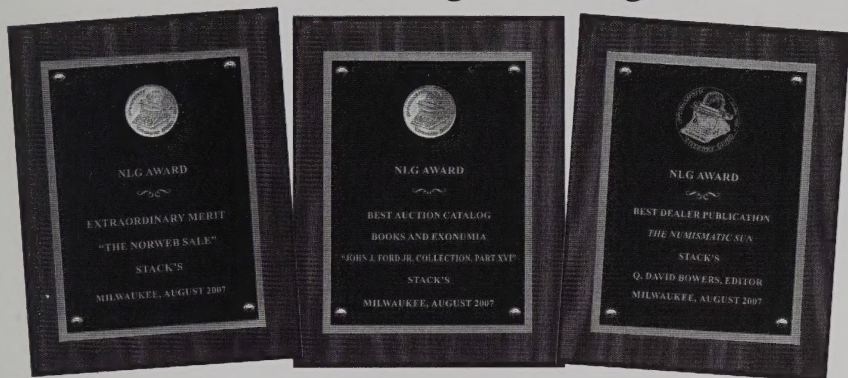
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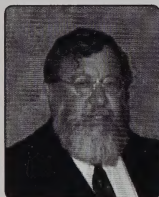
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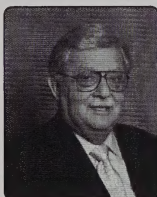
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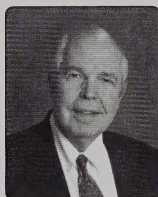
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